THE

BOSTON HANDEL AND HAYDN SOCIETY COLLECTION OF CHURCH MUSIC

A SELECTION OF THE MOST APPROVED

PSALM AND HYMN TUNES, ANTHEMS, SENTENCES, CHANTS, &c.

TOGETHER WITH MANY BEAUTIFUL EXTRACTS FROM THE WORKS OF

HAYDN, MOZART, BEETHOVEN, AND OTHER EMINENT COMPOSERS

HARMONIZED FOR THREE AND FOUR VOICES, WITH A TEMPERED BASS FOR THE ORGAN AND PIANO FORTE.

COMPILED BY

Sixteenth Edition, with Additions and Improvements.

BOSTON

PUBLISHED BY J. H. WILKINS AND R. B. CARTER, NO. 17, WATER STREET.

VALUABLE MUSICAL PUBLICATIONS.

THE CHOIR, OR UNION COLLECTION OF CHURCH MUSIC.

By Lowell Mason, Editor of the Handel and Haydn Society Collection.

The "Choir" contains 360 pages, consisting of Psalm and Hymn tunes, in all the variety of metre found in the Hymn Books of the different denominations, short Anthems, Sentences, &c., appropriate to the various occasions of public worship, the use of singing schools and societies.

Much of the Music is entirely new, and has been drawn from the highest sources of musical taste and science in Europe, especially in Germany. Many beautiful themes have been selected and metrically arranged, expressly for this work, from the vocal works of Haydn, Mozart, Beethoven, Winter, Cherubini, Mehul, Himmel, Weber, Righini, Rossini, and other distinguished composers.

Tasteful melodies, simple, natural, and easy harmony, form a predominant trait in the work.

The "Choir" is used in Boston, at Rev. Mr. Mott's church—Mr. Young's—Mr. Pierpont's—Dr. Sharp's—Mr. Ripley's—Mr. Stow's—Mr. Blagden's—Dr. Parkman's—Pine Street—Essex Street—Park Street—Old South—Bowdoin Street—Brattle Square—and probably in others; in some exclusively, in others in connection with the Handel and Haydn Society Collection, and other works. It has also been extensively introduced throughout New England, in New York, and in several of the cities and states in the South and West. Numerous notices of this work have been received from individuals and societies which have introduced it;—From the singers of the Rev. Dr. Sharp's church; those of Park Street church, Old South church, Pine Street church, and Salem Street church; from Mr. G. W. Lucas, teacher of music, Northampton; Mr. Marcus Coburn, teacher of music, and leader at Rev. Mr. Pierpont's church; Mr. George Hews, organist at Rev. Mr. Pierpont's church; C Tiffany, leader of the Light Street (Methodist) church, Baltimore, and others.

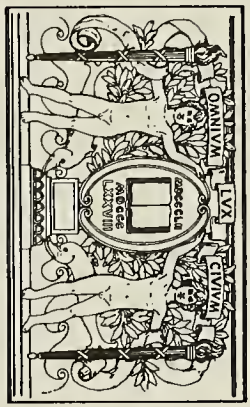
Boston Academy of Music.

At a meeting of the Boston Academy of Music, August 9, 1833, a copy of "The Choir, or Union Collection of Church Music," having been previously examined, it was unanimously

"*Resolved*, That the government highly approve of said work, believing that the music has been selected and prepared with great care and judgment; that it embraces a sufficient variety of tunes well adapted to the purposes of instruction, and of public and private worship; and that it is well calculated to improve the public taste, and elevate the standard of sacred music."

Boston Handel and Haydn Society.

BOSTON PUBLIC LIBRARY



and concerts, as well as for the various services of the church.

The Rudiments, or Instructions in Singing, prefixed to the work, have been prepared on the Pestalozzian—or, as it may properly be termed, "Nature's own system"—by Mr. L. Mason, being principally an abstract of the author's "Manual of Instruction," and which exhibits in a simple and clear manner the very successful mode of instruction adopted in his own schools.

THE BRIDGEWATER COLLECTION. Twenty-sixth Edition.

The attention of singers is called to a new edition of this long-established and popular work. It contains an additional number of metrical tunes; but the alterations in this part of the work are not such as to unfit it for use with former editions.

The selection of Anthems and Pieces has been very considerably changed, and will be found to embrace much that is new, or such as has not before appeared in this work, of the highest character.

THE BOSTON ACADEMY'S COLLECTION OF ANTHEMS, CHORUSES, &c. By Lowell Mason.

MANUAL OF THE BOSTON ACADEMY OF MUSIC, for Instruction in the Elements of Vocal Music, on the System of Pestalozzi. By Lowell Mason.

Extract from the Preface.

"The method of teaching music here proposed having been applied to various classes of learners with great success under the auspices of the Academy, they feel prepared to recommend it to teachers of music, instructers of common schools, heads of families, and to all who desire to acquire and to communicate a thorough knowledge of the elementary principles of vocal music, as a work well adapted to their purposes. The extent to which the analysis is carried, and the clear and natural manner pursued in developing the principles of the science, render the work perfectly intelligible to a child; while the learner who has gone through the book attentively, will find himself possessed of all the knowledge requisite for the correct performance of vocal music. The examples for training the ear and the voice, if duly attended to, can hardly fail to bring these organs to a good state of improvement. We cannot but hope that this Manual will prepare the way for, and be the means of introducing, a greatly-improved method of teaching vocal music; and that this study, so deeply interesting, especially when its connection with the public and social worship of God is considered, will receive a far more general and thorough attention from all classes of the community, than it has received heretofore, and will, at no distant day, take rank among the branches of common school education.

By order of the Government,

Geo. Wm. Gordon, *Secretary of the Academy.*"

THE JUVENILE LYRE; or, Hymns and Songs, Religious, Moral, and Cheerful, set to appropriate Music, for Primary and Common Schools. By Lowell Mason.

Francis Lowell Book

THE

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HARMONIZED FOR THREE AND FOUR VOICES, WITH A FIGURED BASE FOR THE ORGAN AND PIANO FORTE.

"——— Assembled men to the deep Organ join
The long resounding voice, oft breaking clear,
At solemn pauses, through the swelling Base;
And, as each mingling flame increases each,
In one united ardour rise to Heaven!"—*Thomson.*

BY LOWELL MASON.

SIXTEENTH EDITION, WITH ADDITIONS AND IMPROVEMENTS.

Boston:
PUBLISHED BY J. H. WILKINS & R. B. CARTER NO. 17, WATER-STREET.
1836.

Music
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PREFACE.

THE several later editions of this work have presented an almost uniform appearance. It was thought better to forego the advantages, as to correctness and good taste, which would have resulted from introducing various improvements, than to subject choirs and schools to the inconvenience arising from frequent alterations in the tunes. It is obvious, however, from the progressive nature of science and taste, in respect to music as well as other subjects, that this uniformity cannot be, and ought not to be perpetual. Within the last few years, much attention has been directed to the subject, and, as was to be expected, great improvement has been made, not only in the manner of performing psalm and hymn tunes, but also in their composition.

Is it to be supposed that in psalmody, science and taste have accomplished all they can accomplish? and is it desirable that all attempts at improvement should be checked? This is impracticable, if it were desirable. The same tunes, and in the same form, will not always please. New tunes will be composed, and old tunes will receive new harmonies, and other alterations will be introduced, more in accordance with the existing taste. The question, then, is, whether this book shall be enriched, by being made to conform to these improvements, or whether, by remaining stationary while the public taste is advancing, it shall be suffered to fall into neglect.

Unless, therefore, it be maintained that the present psalm and hymn tunes cannot be improved, and that no better can be substituted in their stead, or else, that bad tunes are as valuable as good ones, there may be as valid reasons, founded in public utility, for introducing alterations into books of psalmody, as for introducing alterations into text books on arithmetic or grammar.

In accordance with these views, it has been thought advisable, after deferring it several years, to make, at this time, a thorough revision of the Handel and Haydn Collection, and to present to the lovers of church music, from the new materials which have been accumulating, those pieces which are most interesting and valuable; and to make such other additions, together with such alterations in the tunes of former editions, as the improving state of psalmody and of the public taste seemed to require. In doing this, it has been found very difficult to pursue a proper medium between an excessive desire for novelty, on the one hand, and undue prejudices in favor of early associations, on the other. Utility has been the aim. No alteration, not even the most trifling, has been made, except for the purpose of rendering the book more truly valuable.

The present edition of this work is believed to possess advantages over any preceding edition, in the following respects: viz.

1. New Music. Nearly one hundred metrical tunes have been introduced, presenting a great variety in respect to style, and a large portion of entirely new tunes. These have been selected with great care, and it is believed that nearly all of them are of such a character as to promote the great design of psalmody, and are well adapted to secure its appropriate effect. It would have been easy to have given a larger portion of light music, and of imitative and fugueing pieces; but it was supposed that the good sense and improved taste of the public would be better satisfied with those tunes, which, while they have a sufficient flow of melody to interest and please, are, at the same time, sufficiently chaste and dignified for public religious worship. Several of the tunes newly introduced are in the chanting style. These will be found well adapted to psalms and hymns of a didactic or prosaic character, which require to be recited rather than to be sung.

2. Harmony. The editor has aimed so to adapt the parts to vocal execution, as that they may be easily performed without instrumental accompaniment; while, at the same time, it is believed that the organist will find a richer and fuller harmony in this, than in any preceding edition. Combinations and progressions will occasionally be found, which could hardly be justified by rules drawn from the works of Haydn and Mozart, but which are common in the works of older writers, and especially in church music. In the course of the work there will be found several tunes, harmonized in the style of ancient psalmody, and closing on the dominant, or on the relative minor or major mode. Al though these will, perhaps, appear singular, yet no good reason is known why this ancient style, which is peculiar to the church, should not be preserved. Some of them contain very rich harmony, and when properly performed, are very solemn and truly devotional.*

3. Classification. Such pieces as are principally designed for private use, and for those who have made considerable proficiency in music, have been separated from the common psalm and hymn tunes, and placed among the anthems and select pieces. All the tunes from page 25 to page 248 will be found, under various circumstances, appropriate to the purposes of public worship. To a considerable extent, tunes in the same key, or in keys nearly related, have been placed together. This will be found convenient where choirs are accustomed occasionally to change the tune, while going through with a hymn, for the sake of securing more appropriateness between the music, and the sentiment, in the several stanzas.

4. Anthems and occasional pieces. Several of the longest, and probably the least useful of these, have been omitted, and their places supplied with others which are shorter, easier, and more applicable to the various circumstances of public worship. The chief object of this work is to furnish church music for common use; and it is not, therefore, to be expected that it should contain a very great variety of anthems, choruses, and pieces suitable for musical exhibitions and concerts. A collection consisting of such pieces, the Handel and Haydn Society have presented to the public in *Choral Harmony*, to which individuals and choirs are recommended.

* See Dunbarton, p. 89.

5. Introductory Rules. These have been written entirely anew, in the form of question and answer. Although very brief and perfectly simple, they are believed to contain every thing necessary for acquiring the art of reading music.

Whether the present edition of this work has actually been improved in the several respects just mentioned, the public will judge.

In regard to future alterations little need be said. It is not to be supposed, as before intimated, that science and taste have yet accomplished all that they are capable of accomplishing for church music, and that nothing further can be done to enrich and purify it, and render it more capable of communicating elevated enjoyment, and of expressing and exciting devout feeling. Nor can it be desired by any candid and reflecting person, that such improvements, when made, should not be given to the public in books designed for common use. The public have a claim to them; and no book which should reject them could long continue to deserve or receive public patronage. Still, those changes should be introduced in such a manner as to occasion as little embarrassment as possible. On this account it is intended, that, for some time to come, future editions of this work, should they be called for, shall receive such alterations only, as are imperiously demanded; and that they shall so nearly correspond, as to admit of their being used together, without much inconvenience. One tune may occasionally be exchanged for another, promising to be more pleasing and useful, and additions may be made; but in general it will probably be thought advisable to present new music to the public through the medium of supplementary publications.

No pains have been spared to correct and enlarge this edition of the Handel and Haydn Society Collection, and to adapt it to the taste and wants of the community. It contains, in addition to the most common standard tunes used in public worship, a great variety of new music, embracing tunes of all the different metres; and without any invidious comparison with other valuable works in the same department, it is deemed safe to say, that no similar publication contains such an amount and variety of church music. Previous editions of the work have been honored with much more of public favor and patronage than was anticipated. This edition is presented to the lovers of psalmody, and to all others who feel an interest in this part of public worship, with the hope and confidence that it will be found still more worthy of their approbation and support.

EXTRACTS FROM REVIEWS OF THE WORK.

"It is a collection [Handel and Haydn Society] containing most of the old approved tunes whose melody or air is dignified, solemn, reverent, chaste, and every way suited to divine worship—harmonized judiciously upon the improved and essential principles of modern musical science. This is ground enough for recommendation." "The harmony throughout is executed in the highest style of scientific accuracy and skill. But what is still more important, it has been written with a constant reference to the grand object of church music, the excitement of devotional feeling. It is emphatically religious harmony."—*Christian Spectator, published at New Haven.*

"We congratulate the friends of Church Music on the appearance of a book containing a sufficient number and variety of tunes for public and private worship, harmonized with judgment, accuracy, and elegance. Believing it to be calculated to improve the public taste in relation to psalmody, and to secure this delightful part of public worship from its languishing state, we sincerely hope it may be generally adopted, and become the standard of sacred music."—*Christian Advocate, published at Philadelphia.*

"We feel fully assured, that the Handel and Haydn Collection is calculated to elevate the standard of sacred music, and to secure the object of its institution; and we warmly recommend its introduction, as a sure means of improving this part of the public services of religion."—*Boston Telegraph.*

"After a thorough examination we are decidedly of the opinion, that clergymen and others, who are desirous of improving the present state of sacred music, can employ no means so effectual as the circulation of this admirable collection."—*Boston Recorder.*

"It is a work, containing one of the most complete collections of psalmody that ever was embodied."

"It demonstrates the advancement of the Americans in music." "Without pretending to have looked minutely into each of the tunes, contained in this volume, we can assert of the many we have examined, that they are well arranged, that the harmonies are faultless, and that the devotional character of both music and words has been attended to most strictly."—*Harmonicon, published at London.*

"The concurrent testimony of good judges, so far as we have had the opportunity of knowing, is, that the selection of melodies is singularly judicious and complete."—*Missionary Herald.*

"This collection excels in the selection and variety of the tunes, and in the perfection of the harmony." "A book so valuable must become the standard of music in our churches, since its harmony and style are fixed on the immoveable basis of science and correct taste."—*New Haven Chronicle.*

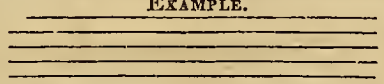
INTRODUCTION TO THE ART OF SINGING.

LESSON I.

OF THE STAFF.

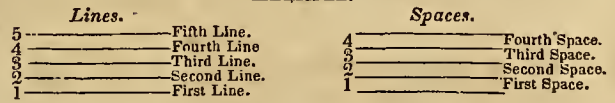
1. What is a Staff?
   A Staff is five lines with their intermediate spaces.

EXAMPLE.



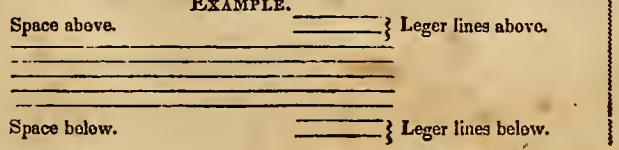
2. What is the use of a Staff?
   Most of the musical characters are written upon it.
3. In what order are the lines and spaces of the Staff counted?
   From the lowest, upward.

EXAMPLE.



4. What is each line and space of the Staff called?
   A degree.
5. How many degrees does the Staff contain?
   Nine; there being five lines and four spaces.
6. What are used when more than nine degrees are wanted?
   The spaces below or above the Staff; also additional lines called added, or leger lines.

EXAMPLE.

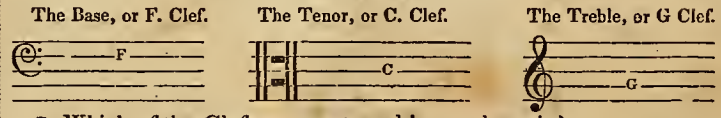


LESSON II.

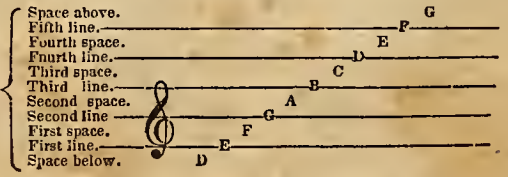
OF THE REPRESENTATION OF MUSICAL SOUNDS UPON THE STAFF.

1. How many primary musical sounds are there?
   Seven.
2. How are they named?
   After the first seven letters of the alphabet, A, B, C, D, E, F, & G.
3. How are musical sounds represented upon the Staff?
   By the letters after which they are named.
4. What is a Clef?
   A Clef is a character used to fix or determine the situation of the letters upon the Staff.
5. How many Clefs are there? Three.
6. What are they called?
   The Base, or F Clef; the Tenor, or C Clef; and the Treble, or G Clef.

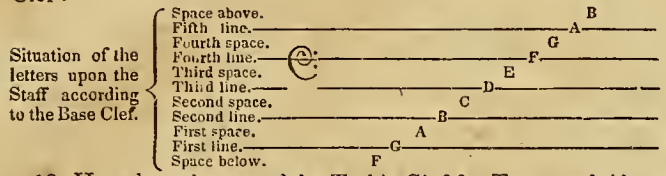
EXAMPLE.



7. Which of the Clefs are most used in vocal music?
   The Base and Treble; the latter being appropriated to the Tenor and Alto as well as to the Treble.
8. How are the letters placed upon the Staff according to the Treble Clef?



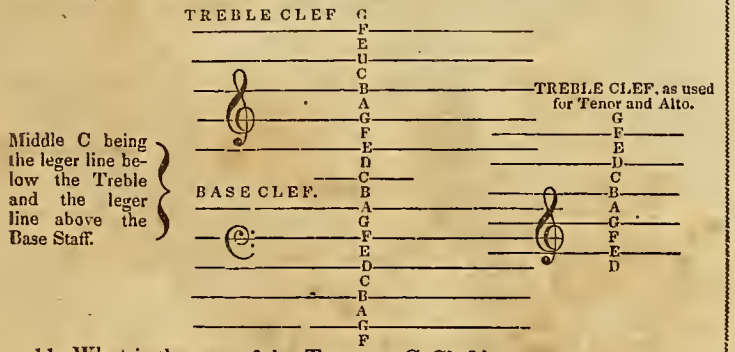
9. How are the letters placed upon the Staff according to the Base Clef?



10. How does the use of the Treble Clef for Tenor and Alto, differ from its use for Treble?

When used for the Tenor and often when used for Alto it signifies G on an octave lower than when used for Treble.

NOTE. The following example exhibits the G Clef as variously used, the Base Clef, and the relative situation of each.



11. What is the use of the Tenor or C Clef?

It is used for the Tenor on the fourth line; and for the Alto on the third line of the Staff; and always represents the middle C.

NOTE. This clef is also in common use in European music for the Treble or Soprano, and when thus used it is placed upon the first line of the Staff.

LESSON III

OF NOTES AND RESTS.

1. What are notes?

Characters written upon the Staff as signs of musical sounds, showing their length and order.

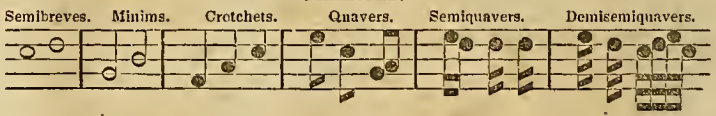
2. How many kinds of notes are there?

Six.

3. What are they called?

Semibreve, Minim, Crotchet, Quaver, Semiquaver, and Demisemiquaver.

EXAMPLE.



4. What is the proportionate duration or length of the notes?

One Semibreve is equal to 2 Minims, or 4 Crotchets, or 8 Quavers, or 16 Semiquavers, or 32 Demisemiquavers.

One Minim is equal to 2 Crotchets, or 4 Quavers, or 8 Semiquavers, or 16 Demisemiquavers.

One Crotchet is equal to 2 Quavers, or 4 Semiquavers, or 8 Demisemiquavers.

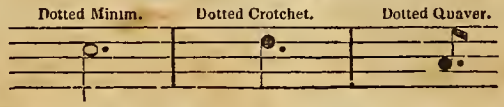
One Quaver is equal to 2 Semiquavers, or 4 Demisemiquavers.

One Semiquaver is equal to 2 Demisemiquavers.

5. What is the use of a dot after a note?

A dot after a note adds one half to its length

EXAMPLE.



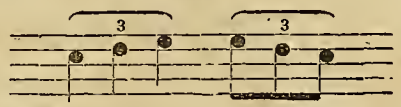
6. What is the use of the figure 3, placed over or under any three notes of the same kind?

It shows that the three notes over or under which it is placed are to be performed in the time of two notes of the same kind without the figure.

7. What are such notes called?

Triplets.

EXAMPLE. *



8. What are Rests?

Rests are marks of silence.

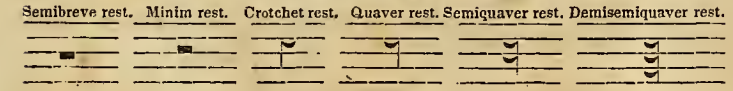
9. How many are there?

Six.

10. What are they called?

Semibreve Rest, Minim Rest, Crotchet Rest, Quaver Rest, Semiquaver Rest, and Demisemiquaver Rest.

EXAMPLE.



11. How long is the performer required to remain silent at a rest?

As long as he would be singing its correspondent note, or note of the same name.

12. How may the length of a Rest be augmented?

By the use of a dot, as is the case with notes.

* The figure 6 is sometimes placed over or under six notes, signifying that they are to be performed in the time of four notes of the same kind without the figure.

LESSON IV.

OF VARIOUS MUSICAL CHARACTERS.

1. What is the use of a Flat?

A Flat lowers the pitch of a sound, half a tone.

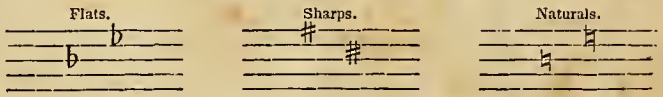
2. What is the use of a Sharp?

A Sharp raises the pitch of a sound half a tone.

3. What is the use of a Natural?

A Natural restores a note made flat or sharp to its original sound.

EXAMPLE.



4. What are Flats or Sharps called, when placed at the beginning of a tune or strain?

The Signature.

5. What are Flats, Sharps or Naturals called, when placed before a single note?

Accidentals.

6. How far do accidentals extend their influence?

Through the measure in which they occur.

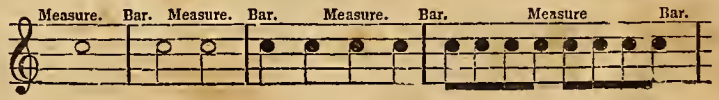
7. What is the use of a Bar?

A Bar is used to divide the notes into equal measures.

8. What is a Measure?

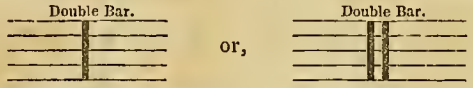
A Measure consists of all the notes contained between two bars

EXAMPLE.



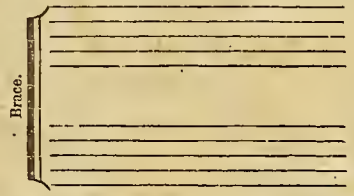
9. What is the use of a Double Bar?
It shows the end of a strain, or a line of the poetry

EXAMPLE.



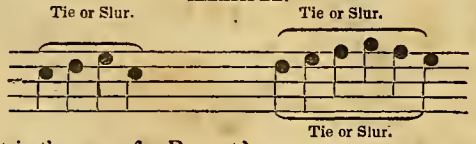
10. What is the use of a Brace?
It shows how many parts are to be performed together.

EXAMPLE.



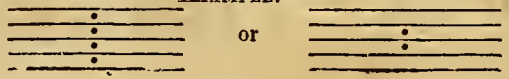
11. What is the use of a Tie or Slur?
It shows that the notes over or under which it is drawn are all to be sung to one syllable.

EXAMPLE.



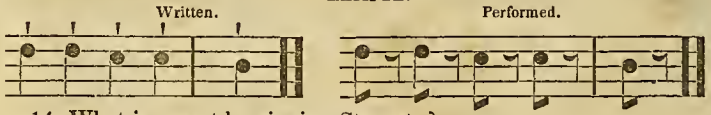
12. What is the use of a Repeat?
It shows what part of a tune is to be sung twice.

EXAMPLE.



13. What is the use of Marks of Distinction, or Staccato Marks?
They are placed over or under such notes as are to be performed in a very short, distinct manner.

EXAMPLE.

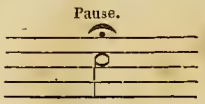


14. What is meant by singing Staccato?
Singing in a short, pointed, and articulate manner.

15. What is meant by singing Legato?
Singing in a smooth, close, and gliding manner.

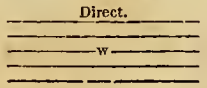
16. What is the use of a Pause?
It shows that a note may be continued beyond its usual length.

EXAMPLE.



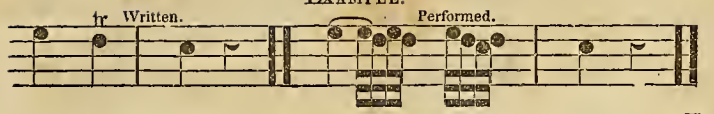
17. What is the use of a Direct?
It is employed at the end of a staff, to show the place of the first note upon the following staff.

EXAMPLE.



18. What is a Shake or Trill?
It consists of a quick alternate reiteration of the note above, with that over which the character is placed, and usually ends with a turn from the note below.

EXAMPLE.

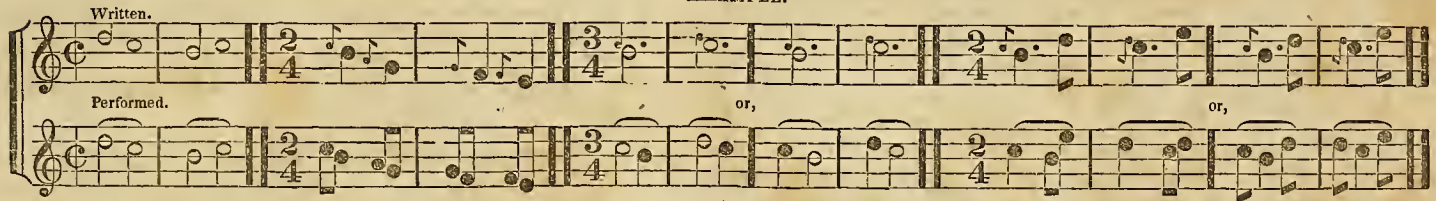


NOTE. The Shake is an ornament, both brilliant and elegant; but it should have no place in Psalmody, or common Church Music

19. What is an Appogiature?

A small note which takes its time from the note which immediately succeeds it. It always occurs on an accented part of a measure.

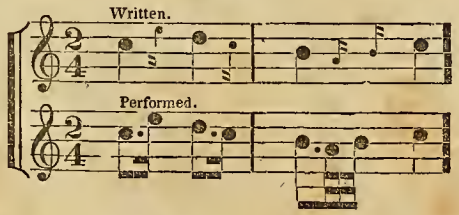
EXAMPLE.



20. What is an After Note?

A small note which takes its time from the note which immediately precedes it. It always occurs on an unaccented part of a measure.

EXAMPLE.

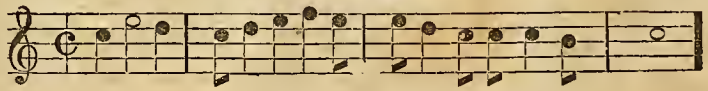


NOTE. Appogiatures and After Notes are not reckoned in making up the time of a measure; but are deducted from the time of the Notes on which they depend. This, for the most part, is done in proportion to their own nominal value, with the exception that the Appogiature receives double its nominal value when it precedes a pointed note. As the insertion of these Notes is a matter of taste, and as the best composers use them in various ways, no rule that is of infallible application can be given for their performance, which must vary according to the expression of the passage in which they occur They are usually written in a smaller character than common notes, to show that they do not properly belong to the chord in which they appear; by which means a *visible* breach of the laws of harmony is avoided.

21. What are Syncopated Notes?

Those which commence on an unaccented and are continued on an accented part of a measure.

EXAMPLE.



LESSON V. (*a.*)

OF SOLMIZATION.

1. What is Solmization?

It is the application of certain syllables to musical sounds.

2. Of what use is Solmization?

It enables the young performer to utter a sound with fulness and freedom, and assists him to secure a correct intonation.

It promotes a feeling or consciousness of the precise relation of the sounds in the octave to each other, and especially to the Tonic, or Key Note. By associating the several syllables with their corresponding sounds, this relation becomes familiar, and we acquire the habit of expressing any note with ease and certainty.

3. How many syllables are used in Solmization?

Seven; there being one for each sound.

4. What are they?

Do, Re, Mi, Fa, Sol, La, Si.

Pronounced.

Doe, Rae, Mee, Fa,* Sole, La,* See.

5. Which of these syllables governs the others, and fixes their places upon the Staff?———Si.

6. By what is the place of the syllable Si known?

By the Signature.

7. What is the Signature?

The Flats or Sharps placed at the beginning of a tune or strain.

8. What is the signature said to be, when there are neither flats or sharps at the beginning of a tune or strain?

Natural.

9. If the signature be natural, on what letter is the syllable Si?

On B.

10. If the signature be one flat, (B♭) on what letter is the syllable Si?———On E.

11. If the signature be two flats, (B and E♭) on what letter is the syllable Si?

On A.

12. If the signature be three flats, (B, E, and A♭) on what letter is the syllable Si?

On D.

* The *a* in these syllables may be sounded as in Far, or as in Fall—at the discretion of the Teacher.

13. If the signature be four flats, (B, E, A and D♭) on what letter is the syllable Si?

On G.

14. If the signature be one sharp, (F♯) on what letter is the syllable Si?

On F♯.

15. If the signature be two sharps, (F and C♯) on what letter is the syllable Si?

On C♯.

16. If the signature be three sharps, (F, C and G♯) on what letter is the syllable Si?

On G♯.

17. If the signature be four sharps, (F, C, G and D♯) on what letter is the syllable Si?

On D♯.

18. Having ascertained the place of the syllable Si by the signature, by what rule are the places of the other syllables known?

They follow upon each degree of the Staff, in regular order.

19. What is the order of the syllables ascending from Si?

Do, Re, Mi, Fa, Sol, La.

20. What is the order of the syllables descending from Si?

La, Sol, Fa, Mi, Re, Do.

21. What effect have accidentals on solmization?

When accidentals are used, it often becomes necessary to change the syllables, in order to sing in exact tune.

22. How are such changes to be made?

Sometimes by a different termination of the syllables, *Fe* for Fa, *Se* for Sol, &c.; and sometimes by considering the accidentals as occasional changes of the signature.

NOTE. The use of accidentals is so various, that it is impossible to give any rule which shall be applicable to all cases. A judicious teacher will be able to direct such changes as the nature of the different passages may require, and to assign the reasons for them.

LESSON V. (*b.*)

OF SOLMIZATION BY FOUR SYLLABLES.

1. What is solmization?
It is the application of certain syllables to musical sounds.
2. How many syllables are used in solmization?
Four.
3. What are they?
Fa, Sol, La, Mi.
4. Which of these syllables governs the others, and fixes their places upon the Staff?
Mi.
5. By what is the place of the syllable Mi known?
By the Signature.
6. What is the Signature?
The Flats or Sharps placed at the beginning of a tune or strain.
7. What is the Signature said to be when there are neither flats or sharps at the beginning of a tune or strain?
Natural.
8. If the Signature be natural, on what letter is the syllable Mi?
On B.
9. If the Signature be one flat, (B♭) on what letter is the syllable Mi?
On E
10. If the Signature be two flats, (B and E♭) on what letter is the syllable Mi?
On A.
11. If the Signature be three flats, (B, E and A♭) on what letter is the syllable Mi?
On D.
12. If the Signature be four flats, (B, E, A and D♭) on what letter is the syllable Mi?
On G.
13. If the Signature be one sharp, (F♯) on what letter is the syllable Mi?
On F♯.
14. If the Signature be two sharps, (F and C♯) on what letter is the syllable Mi?
On C♯.
15. If the Signature be three sharps, (F, C and G♯) on what letter is the syllable Mi?
On G♯.
16. If the Signature be four sharps, (F, C, G, and D♯) on what letter is the syllable Mi?
On D♯.
17. Having ascertained the place of the syllable Mi by the Signature, by what rule are the places of the other syllables known?
They follow upon each degree of the staff in regular order.
18. What is the order of the syllables ascending from Mi?
Fa, Sol, La, Fa, Sol, La.
19. What is the order of the syllables descending from Mi?
La, Sol, Fa, La. Sol, Fa.
20. What effect have accidentals upon solmization?
When accidentals are used it often becomes necessary to change the syllables, in order to sing in exact tune.
21. How are such changes to be made?
Sometimes by a different termination of the syllables, as *Fe* for Fa, *Se* for Sol, &c. and sometimes by considering the accidentals as occasional changes of the Signature.

NOTE. See note at the end of Lesson V. (*a.*) page xii.

LESSON VI.

OF TIME.

1. What is meant by Time, in Music?
The duration, or the measure and movement of sounds.
2. How many kinds of time are there?
Three.

3. What are they called?
Common, Triple and Compound.

NOTE. There are, strictly speaking, but two kinds of time; Common or equal, and Triple or unequal; but by a union of two or more measures of either of these a third kind may be formed, which it may be convenient to designate by another name. Compound time, however, may always be reduced to Common or Triple.

4. What is the difference between Common, Triple, and Compound Time?
Common time contains two equal notes in each measure—Triple time contains three equal notes in each measure—Compound time is formed by the union of two or more measures of Common or Triple time.

OF COMMON TIME.

5. How many signs has Common time?
Three.
6. What is the first sign of Common time?

The letter C.

7. What note or notes fill a measure?
A Semibreve or its equal in other notes or rests.
8. How many motions or countings are employed in describing or measuring it?
Four.
9. On what part of the measure does the accent fall?
On the first and third.
10. What is the second sign of Common time?

The letter C with a bar drawn across it.

11. What note or notes fill a measure?
A Semibreve or its equal in other notes or rests.
12. How many motions or countings are employed in describing or measuring it?
Two or four.
13. On what part of the measure does the accent fall?
Usually on the first, but sometimes on the first and third.
14. What is the third sign of Common time?

The figures $\frac{2}{4}$.

15. What note or notes fill a measure?
A Minim or its equal in other notes or rests.
16. How is it described or measured and accented?
In the same manner as the second sign of Common time.

OF TRIPLE TIME.

17. How many signs has Triple time?
Three.
18. What is the first sign of Triple time?

The figures $\frac{3}{2}$.

19. What note or notes fill a measure?
A dotted Semibreve, or its equal in other notes or rests.
20. How many motions or countings are employed in describing or measuring it?
Three.
21. On what part of the measure does the accent fall?
Principally on the first, and slightly on the third.
22. What is the second sign of Triple time?

The figures $\frac{3}{4}$.

23. What note or notes fill a measure?
A dotted Minim, or its equal in other notes or rests.

24. How is it described or measured and accented?
In the same manner as the first sign of Triple time.
25. What is the third sign of Triple time?

The figures $\frac{3}{8}$.

26. What note or notes fill a measure?
A dotted Crotchet, or its equal in other notes or rests.
27. How is it described or measured and accented?
In the same manner as the first sign of Triple time.

OF COMPOUND TIME.

28. How many signs has Compound time?——Two.
29. What is the first sign of Compound time?

The figures $\frac{6}{4}$.

30. What notes fill a measure?
Two dotted Minims, or their equal in other notes or rests.
31. How many motions or countings are employed in describing or measuring it——Two, or Six.
32. On what part of the measure does the accent fall?
On the first and fourth.
33. What is the second sign of Compound time?

The figures $\frac{6}{8}$.

34. What notes fill a measure?
Two dotted Crotchets, or their equal in other notes or rests.
35. How is it described or measured and accented?
In the same manner as the first sign of Compound time.

NOTE. Other signs of Compound time, as $\frac{9}{4}$, $\frac{9}{8}$, $\frac{9}{16}$, &c. may be sometimes found; but they seldom occur in modern music.

36. What note is made the general standard of reckoning time?
The Semibreve.
37. Why are figures employed as signs of time?
To express the fractional parts of a Semibreve contained in a measure: as $\frac{3}{4}$, three crotchets, or three fourths of a Semibreve; $\frac{3}{8}$, three quavers, or three eights of a Semibreve, &c.
38. What rest is used to fill a measure in all kinds of time?
A Semibreve rest.
39. How may the habit of keeping time with accuracy be acquired?
By the frequent and persevering practice of counting or beating while singing.

NOTE. On the subject of beating time, Dr. Arnold makes the following remark:—"I am by no means an advocate for the smallest motion or gesticulation, either with the hand, foot or head, when a performer once begins to perform with any degree of exactness; but at the commencement, it is absolutely necessary that the right hand should be taught to make the beats in every measure, till it becomes to the pupil what the pendulum is to the clock, which is to keep it regular and in exact motion."

LESSON VII.

OF THE DIATONIC SCALE AND THE MAJOR AND MINOR MODES.

1. What is the Diatonic Scale?
A gradual succession of eight* fixed sounds; proceeding by unequal degrees, or intervals, called Tones and Semitones.
2. How many Tones are there in the Diatonic Scale?——Five.
3. How many Semitones?——Two.
4. What is meant by mode?
The order or arrangement of Tones and Semitones in the Diatonic Scale.
5. How many modes are there?——Two.
6. What are they called?
Major and Minor.

* The first of the seven primary sounds, being repeated to make out the eight notes, or to complete the octave.

7. What is the peculiar effect of each mode?

The Major Mode is bold and cheerful: the Minor Mode is pathetic and mournful.

8. What is the order of intervals in the Diatonic Scale, Major Mode?

From the Third to the Fourth sounds, [Mi to Fa]—and from the seventh to the eighth sounds [Si to Do] are semitones; the rest are whole tones.

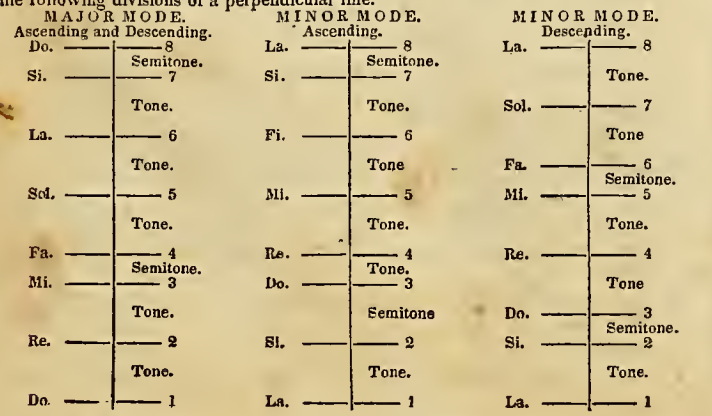
9. What is the order of Intervals in the Diatonic Scale Minor Mode, *ascending*?

From the Second to the Third sounds [Si to Do]—and from the Seventh to the Eighth sounds [*Sol* to La] are semitones, the rest are whole tones.

10. What is the order of Intervals in the Diatonic Scale, Minor Mode, *descending*?

From the Fifth to the Sixth sounds [Mi to Fa] and from the Second to the Third sounds [Si to Do] are semitones, the rest are whole tones.

NOTE. The arrangement of Intervals in the Diatonic Scale may be represented by the following divisions of a perpendicular line.



11. What is the difference between the Ascending and Descending scale, Minor Mode?

In the Ascending scale, the upper Semitone occurs between the seventh and eighth sounds; but in the Descending scale it occurs between the fifth and sixth sounds.

12. What characters are used to denote this change in the Minor Mode?

Sharps or Naturals are used* as accidentals in ascending; and Naturals or Flats are used as accidentals in descending.

13. When are the Major and Minor Mode said to be relative?

When the Signature is the same—or, when they agree in Signature.

14. What is the relative Minor to any Major Key?

Its sixth above or its third below.

15. What is the relative Major to any Minor Key?

Its third above or its sixth below.

16. What interval is that which determines the Mode to be either Major or Minor.

The third.

17. What is the difference between the third in the Major mode, and the third in the Minor mode?

The Major third is one Semitone greater.

18. To what is the peculiar effect of each mode to be chiefly attributed?

To the third.

19. What is meant by the Key note?

The note with which the scale begins and ends.

20. What syllable is applied to the Key note in the Major mode?

Do. [Fa.]

21. What syllable is applied to the Key note in the Minor mode?

La.

* On the Sixth and Seventh Degrees of the Scale.

22. When is the Diatonic scale said to be in its natural position?

When it is formed without the aid of flats or sharps—or when the signature is natural.

23. On what letter does the Natural Diatonic scale commence—Major mode?——On C.

24. On what letter does the Natural Diatonic scale commence—Minor mode?——On A.

25. What is meant by the transposition of the scale?

The scale is said to be transposed when it commences on any other letter than C in the Major mode; or on any other letter than A in the Minor mode.

26. In the transposition of the scale how is the relative situation of the semitones preserved?——By the use of Flats or Sharps

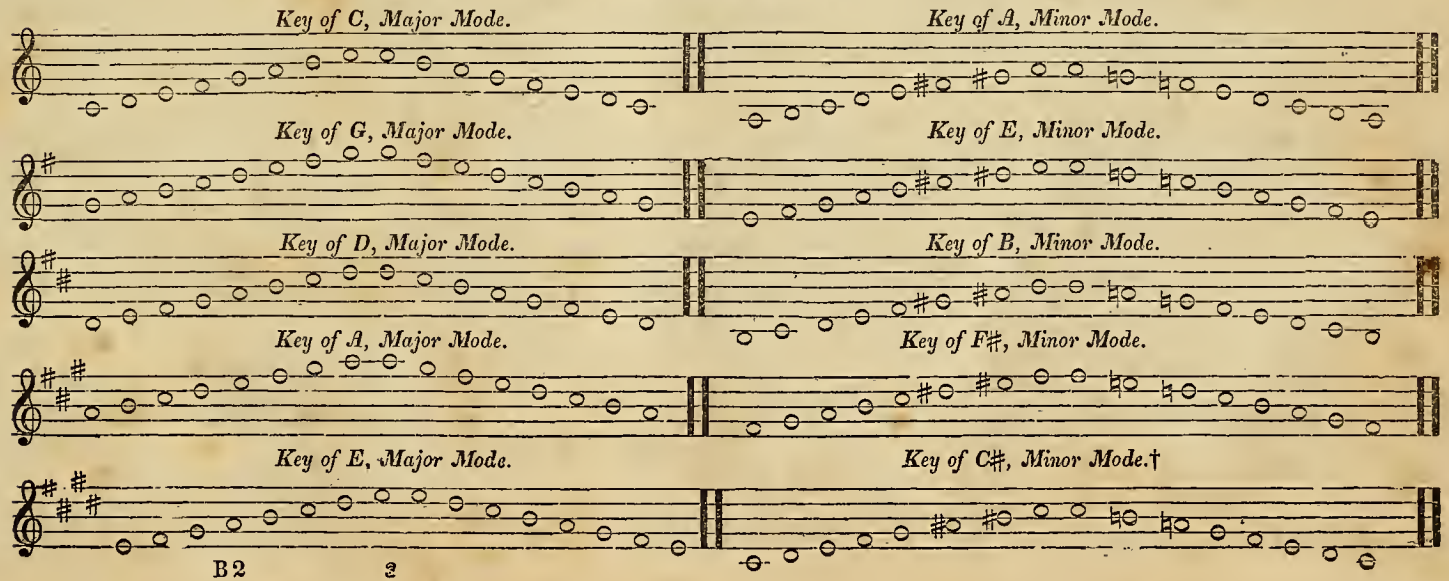
27. Into how many keys may the scale be transposed?

Twelve—each of which may be in the Major or Minor mode.

28. But if there are but seven primary sounds in music, how can these twelve keys be obtained?

By an artificial division of the Diatonic scale into Semitones.

EXAMPLE OF THE SCALE IN ALL THE KEYS, MAJOR AND MINOR MODE.



Key of B, Major Mode.†

Key of G♯, Minor Mode.†

Key of F♯, Major Mode.†

Key of D♯, Minor Mode.†

Key of D♭, Major Mode.†

Key of B♭, Minor Mode.†

Key of A♭, Major Mode.†

Key of F, Minor Mode.

Key of E♭, Major Mode.

Key of C, Minor Mode.

Key of B♭, Major Mode.

Key of G, Minor Mode.

Key of F, Major Mode.

Key of D, Minor Mode.

† These Keys are but seldom used.

* Double Sharp.

LESSON VIII.

Of the peculiar qualities and relation of the several notes which compose the Diatonic scale, or, of the technical appellations applied to the several notes of the scale, descriptive of their peculiar character and relative situation.

1. What is the first note of the Scale, or the Key note, called?
The Tonic. [Do in the Major and La in the Minor mode.]
2. What is its peculiar character?
It determines the pitch of the scale. It is the basis or foundation upon which all the other notes rest, and from which they are reckoned.
3. What is the second note of the scale called?
The Supertonic. [Re in the Major and Si in the Minor mode.]
4. Why is it so called?
Because of its situation; being the next above the Tonic.
5. What is the third note of the scale called?
The Mediant. [Mi in the Major and Do in the Minor mode.]
6. Why is it so called?
Because it is midway between the Tonic and Dominant.
7. What is peculiar to the Mediant?
It forms in connexion with the Tonic the most important chord in harmony; and determines the nature of the mode.
8. What is the fourth note in the scale called?
The Subdominant. [Fa in the Major and Re in the Minor mode.]
9. Why is it so called?
Because it sustains the same relation to the Octave, which the Dominant sustains to the Tonic: being a fifth below the Octave, as the Dominant is a fifth above the Tonic.
10. What is the fifth note of the scale called?
The Dominant. [Sol in the Major and Mi in the Minor mode.]
11. Why is it so called?
Because of its importance in the scale, its constant occurrence, and its immediate connexion with the Tonic.
12. What is the sixth note of the scale called?
The Submediant. [La in the Major and *Fa* in the Minor mode.]
13. Why is it so called?
Because it is midway between the Subdominant and the Octave; or because it sustains the same relation to the Octave which the Mediant sustains to the Tonic.
14. What is the seventh note of the scale called?
The subtonic, or leading note. [Si in the Major and *Sol* in the Minor mode.]
15. Why is it so called?
Because it is only a Semitone below the Octave, and upon hearing it the ear naturally anticipates the Octave.
16. What is the eighth note of the scale called?
When considered in relation to the first it is called the Octave
17. What is the difference between the Tonic and the Octave?
The difference consists only in the pitch; the Octave is essentially the same, being but a repetition of the Tonic, eight notes higher.
18. How may the Tonic or Key Note be known?
If the Signature be natural, C is the Tonic in the Major, and A in the Minor mode. If the Signature be formed by Sharps, the Tonic in the Major mode is always the first degree *above* the last Sharp of the Signature, and the Tonic in the Minor mode is always the first degree *below* the last sharp of the Signature. If the Signature be formed by Flats, the Tonic in the Major mode is always the third degree *below* the last flat of the signature, and the Tonic in the Minor mode is always the second degree *above* the last flat of the signature.

The last note in the Base is usually the Tonic, though not necessarily so.

19. How may the Minor Tonic be known from its relative Major?
By the leading note, which in the Minor mode is always formed by an accidental.

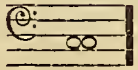
LESSON IX

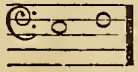
OF INTERVALS AND THEIR INVERSION.

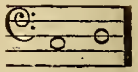
1. What is meant by an Interval?
   The distance from one sound to another.
2. What is the smallest practicable interval?
   A Semitone.
3. How many intervals are found in the Diatonic Scale?
   Fourteen.
4. What are they called?

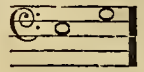
Unison.
Minor Second.
Major Second.
Minor Third.
Major Third.
Perfect Fourth.
Sharp Fourth.
Flat Fifth.
Perfect Fifth.
Minor Sixth.
Major Sixth
Minor Seventh.
Major Seventh.
Octave.

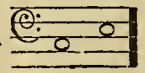
EXAMPLE.

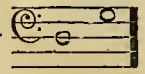
UNISON. This cannot properly be called an Interval, although in composition it is considered and treated as such; as C, C. Ex. 

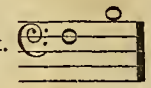
MINOR SECOND; as from E to F, consisting of one semitone. Ex 

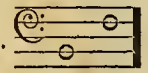
MAJOR SECOND; as from C to D, consisting of one tone. Ex. 

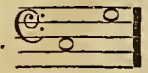
MINOR THIRD; (called also the *flat third* or *lesser third;*) as from E to G, consisting of one tone and one semitone. Ex. 

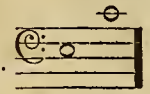
MAJOR THIRD; (called also *sharp third* or *greater third;*) as from C to E, consisting of two tones. Ex. 

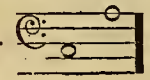
PERFECT FOURTH; as from D to G, consisting of two tones and one semitone. Ex. 

SHARP FOURTH; (called also *Tritonus;*) as from F to B, consisting of three tones. Ex. 

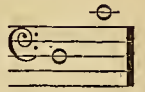
FLAT FIFTH; (called also *imperfect* or *false fifth;*) as from B to F, consisting of two tones and two semitones. Ex. 

PERFECT FIFTH; as from C to G, consisting of three tones and one semitone. Ex. 

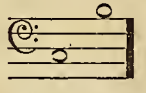
MINOR SIXTH; as from E to C, consisting of three tones and two semitones. Ex. 

MAJOR SIXTH; as from C to A, consisting of four tones and one semitone. Ex. 

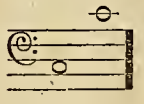
MINOR SEVENTH; (called also *flat seventh;*) as from D to C, consisting of four tones and two semitones. Ex.



MAJOR SEVENTH; (called also *sharp seventh;*) as from C to B, consisting of five tones and one semitone. Ex.



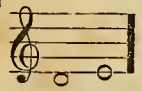
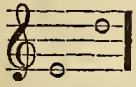
OCTAVE; as from C to C, consisting of five tones and two semitones. Ex.

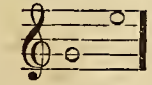


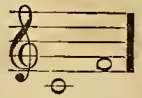
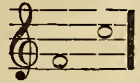
5. What is meant by the Inversion of Intervals?
When the lowest note of an Interval is placed an Octave higher, or when the highest note of an Interval is placed an Octave lower, such change is called Inversion.

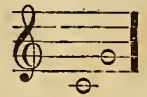
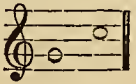
EXAMPLE.

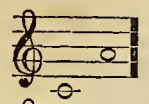
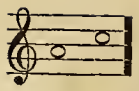
By Inversion

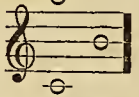
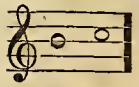
a Second  becomes a Seventh, 

a Third becomes a Sixth, 

a Fourth  becomes a Fifth, 

a fifth  becomes a Fourth, 

a Sixth  becomes a Third, 

a Seventh  becomes a Second, 

6. Which of the Diatonic intervals are called Consonant?
The Octave, Fifth, Perfect Fourth, Thirds and Sixths.
7. Which of the Diatonic intervals are called Dissonant?
The Seconds, Sevenths, and Sharp Fourth.

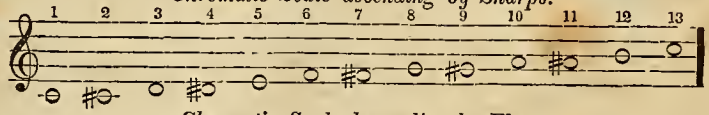
LESSON X.

OF THE CHROMATIC SCALE, &c.

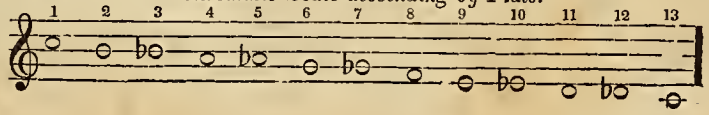
1. What is the Chromatic Scale?
A scale proceeding by Semitones only.
2. How is the Chromatic Scale formed?
By a Division of the Diatonic Scale into semitones; ascending by Sharps, and descending by Flats.
3. What syllable is used in singing this scale?
Ah.

EXAMPLE.

Chromatic Scale ascending by Sharps.



Chromatic Scale descending by Flats.



4. How many distinct sounds are there in the Chromatic Scale?
Twelve.

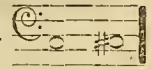
5. How may the Diatonic Scale be formed upon each of these as a Tonic or Key Note?
By the use of Sharps or Flats. (See Lesson vii. Ques. 23, and Ex. page xvii.)

OF CHROMATIC INTERVALS.

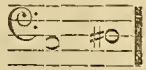
6. What are Chromatic Intervals?
Such Intervals as are derived from the Chromatic Scale.

7. What are they?

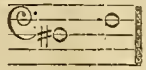
Extreme Sharp, or Superfluous, Unison; as from C to C♯. } Ex.



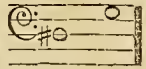
Extreme Sharp, or Superfluous, Second; as from C to D♯. } Ex.



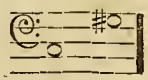
Extreme Flat, or Diminished, Third; as from D♯ to F. } Ex.



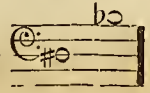
Extreme Flat, or Diminished, Fourth; as from D♯ to G. } Ex.



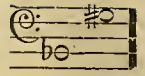
Extreme Sharp, or Superfluous, Fifth; as from C to G♯. } Ex.



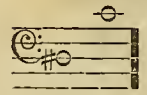
Extreme Flat, or Diminished, Sixth; as from D♯ to B♭. } Ex.



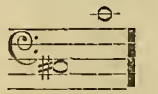
Extreme Sharp, or Superfluous, Sixth; as from B♭ to G♯. } Ex.



Extreme Flat, or Diminished, Seventh; as from D♯ to C. } Ex.



Extreme Flat, or Diminished, Octave; as from C♯ to C. } Ex.



NOTE. The Scale is also subdivided into smaller intervals called *Diises*, or *Quarter Tones*, as from C♯ to D♭; or from G♯ to A♭, &c. and thus divided, it is called the ENHARMONIC SCALE. These distinctions, however, although theoretically important, are of little practical utility; since upon keyed instruments, as the Organ, or Piano Forte, the extreme sharp second, is the same as the Minor Third; the extreme flat third is the same as the Major Second, &c. and the same key is used for C♯ and D♭—G♯ and A♭, &c.

It is believed that, with the assistance of a judicious instructer, the foregoing principles will be sufficient for all the purposes of vocal performance. To such as wish to become acquainted with the Theory of Music, Callcott's Musical Grammar, Kollman's Essay on Musical Harmony, and Burrow's Thorough Base Primer, are recommended as the best works which have been published in this country.

EXPLANATION OF MUSICAL TERMS

A, signifies in, for, at, with, &c,
Adagio (*or Ado.*) signifies the slowest time.
Ad libitum, at pleasure.
Affettuoso, in a style of execution adapted to express affection, tenderness, supplication and deep emotion.
Allegro, a brisk and sprightly movement
Allegretto, less quick than Allegro.
Alto, Counter, or high Tenor.
Amoroso, in a soft and delicate style
Andante, with distinctness. As a mark of time, it implies a medium between the Adagio and Allegro movements.
Andantino, quicker than Andante.
Anthem, a passage or passages of scripture set to music.
A tempo, in time.
Assai, generally used with some other word to denote an increase or diminution of the time of the movement; as *Adagio Assai*, more slow; *Allegro Assai*, more quick.
Base, the lowest part in harmony.
Bis, this term denotes a repetition of a passage in music.
Brilliante, signifies that the movement is to be performed in a gay, showy and sparkling style.
Cantabile, elegant, graceful, melodious
Canto, song; or, in choral compositions, the leading melody.
Canto fermo, plain song.
Chorus, a composition or passage designed for a full choir.
Chromatic, a term given to accidental semitones.
Con, with
Con furia, with boldness.
Crescendo, *Cres.* or <, with an increasing sound
Con spirito, with spirit.
Da Capo, or *D. C.*, close with the first strain.
Del segno, from the sign.
Diminuendo, *Dim.* or >, with a decreasing sound.
Dirge, a piece composed for funeral occasions.
Divoto, in a solemn and devout manner.
Duetto, or *Duet*, music consisting of two parts.
Dolce, sweetness, softness, gentleness, &c.
E, and.
Expression, that quality of composition, from which we receive a kind of sentimental appeal to our feelings.
Expressivo, with expression.
Forte, strong and full.
Fortissimo, very loud.
Fugue, or *Fuge*, a piece in which one or more of the parts lead, and the rest follow in different intervals of time, and in the same or similar melody.
Forzando, [or *fz.*] the notes over which it is placed are to be boldly struck with strong emphasis.
Giusto, in an equal, steady, and just time.
Grave, *Gravemente*, deep emotion.
Grazioso, graceful; a smooth and gentle style of execution approaching to piano.
Harmony, an agreeable combination of musical sounds, or different melodies, performed at the same time.
Interlude, an instrumental passage introduced between two vocal passages.
Interval the distance between any two sounds.
Largo, somewhat quicker than *Grave*.
Larghetto, not so slow as *Largo*.
Legato, signifies that the notes of the passage are to be performed in a close, smooth and gliding manner.
Lento, *Lentemente*, slow.
Ma, not.
Ma non troppo, not too much, not in excess.
Melody, an agreeable succession of sounds.
Men, less.
Mezza voce, with a medium fulness of tone.
Mezza, half, middle, mean.
Moderato between Andante and Allegro.
Motto, much.
Non, not.——*Non troppo presto*, not too quick.
Oratorio, a species of Musical Drama, consisting of airs, recitatives, duets, trios, choruses, &c.
Overture, in dramatic music is an instrumental composition, which serves as an introduction.
Orchestra, the place or band of musical performances.
Pastorale, a composition generally written in measure of 6-4 or 6-8, the style of which is soothing, tender and delicate.
Piano, or *Pia*, soft.
Pianissimo, *Pianiss*, or *PP*, very soft
Poco, little, somewhat.
Pomposo, grand, dignified.
Presto, quick.
Prestissimo, very quick.
Quartetto, a composition consisting of parts, each of which occasionally takes the leading melody.
Quintetto, music composed in five parts, each of which occasionally takes the leading melody.
Recitative, a sort of style resembling speaking.
Rippienno, full.
Sempre, throughout; as *sempre piano*, soft throughout.
Soprano, the Treble or higher voice part.
Sostenuto, sustaining the sounds to the utmost of their nominal length.
Staccato, the opposite to Legato; requiring a short, articulate, and distinct style of performance.
Senza, without; *Senza Organo*, without the Organ.
Siciliano, a composition written in measure of 6-4, or 6-8, to be performed in a slow and graceful manner.
Soave, agreeable, pleasing.
Spirituoso, with spirit.
Solo, a composition designed for a single voice or instrument. Vocal sólos, duets, &c. in modern music, are usually accompanied with instruments.
Subito, quick.
Symphony, a passage to be executed by instruments, while the vocal performers are silent.
Tacit, be silent.
Tardo, slowly.
Mempo, time.
Tasto Solo, denotes that the movement should be performed with no other chords than unisons and octaves.
Trio, a composition for three voices.
Tutti, all, all together.
Veloce, quick.
Vigoroso, with energy.
Verse, one voice to a part.
Vivace, in a brisk and lively manner.
Volti, turn over.

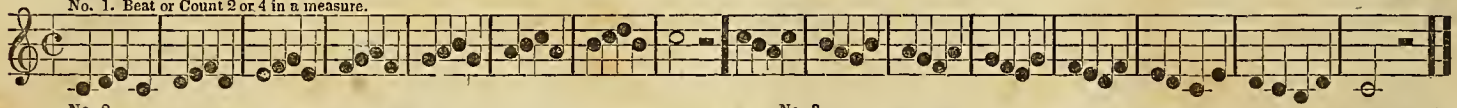
LESSONS FOR THE EXERCISE OF THE VOICE.*

Beat or Count 4 in a measure.

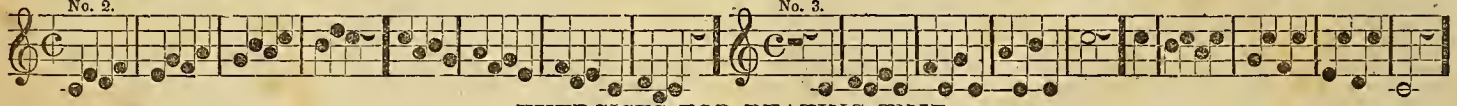
Ascending Scale—Major Mode—Descending Scale—Minor Mode.

Ascending Scale—Minor Mode—Descending Scale—Minor Mode.

No. 1. Beat or Count 2 or 4 in a measure.



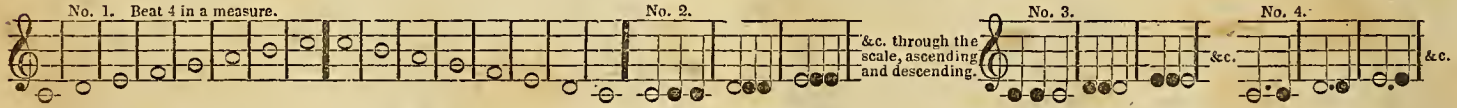
No. 2.



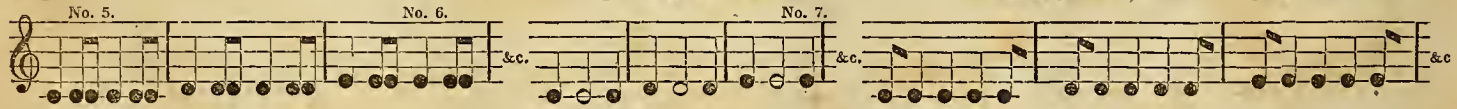
No. 3.

EXERCISES FOR BEATING TIME.

No. 1. Beat 4 in a measure.

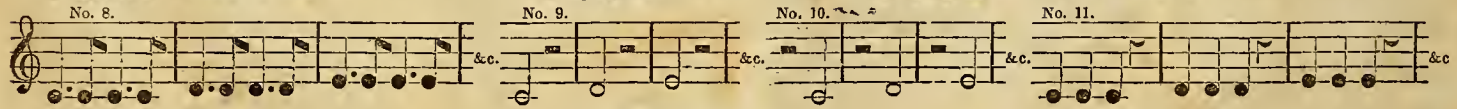


No. 2.

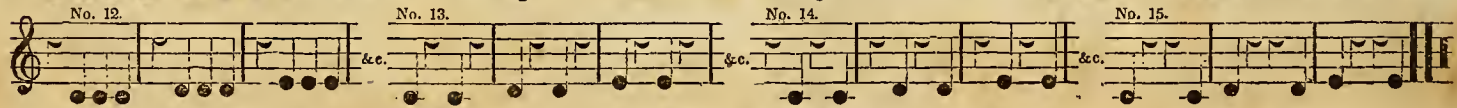


&c. through the scale, ascending and descending.

No. 3.



No. 4.



No. 5.

No. 6.

No. 7.

No. 8.

No. 9.

No. 10.

No. 11.

No. 12.

No. 13.

No. 14.

No. 15.

* These and similar lessons, varied at the discretion of the teacher, should form a part of every day's practice.

THE

BOSTON HANDEL AND HAYDN SOCIETY

COLLECTION OF CHURCH MUSIC.

Maelzel's Metronome.

♩ 80

OLD HUNDRED. L. M.

MARTIN LUTHER.

TENOR.

SECOND TREBLE, OR ALTO.

Be thou, O God, ex - alt - ed high; And, as thy glory fills the sky, So let it be on earth displayed, Till thou art here as there obeyed

TREBLE.

BASE.

6 87 6 7 #6 6 — 7

[H. & H.] C 4

♩ 100. WILTSHIRE. L. M. [MINOR MODE.]

Tenor, or Second Treble—Ad Lib. *Tenor.*

1. O God of grace and righteousness, Hear thou my voice, when I complain; Thou hast en - larged me in dis - tress, Bow down thy gracious ear again.

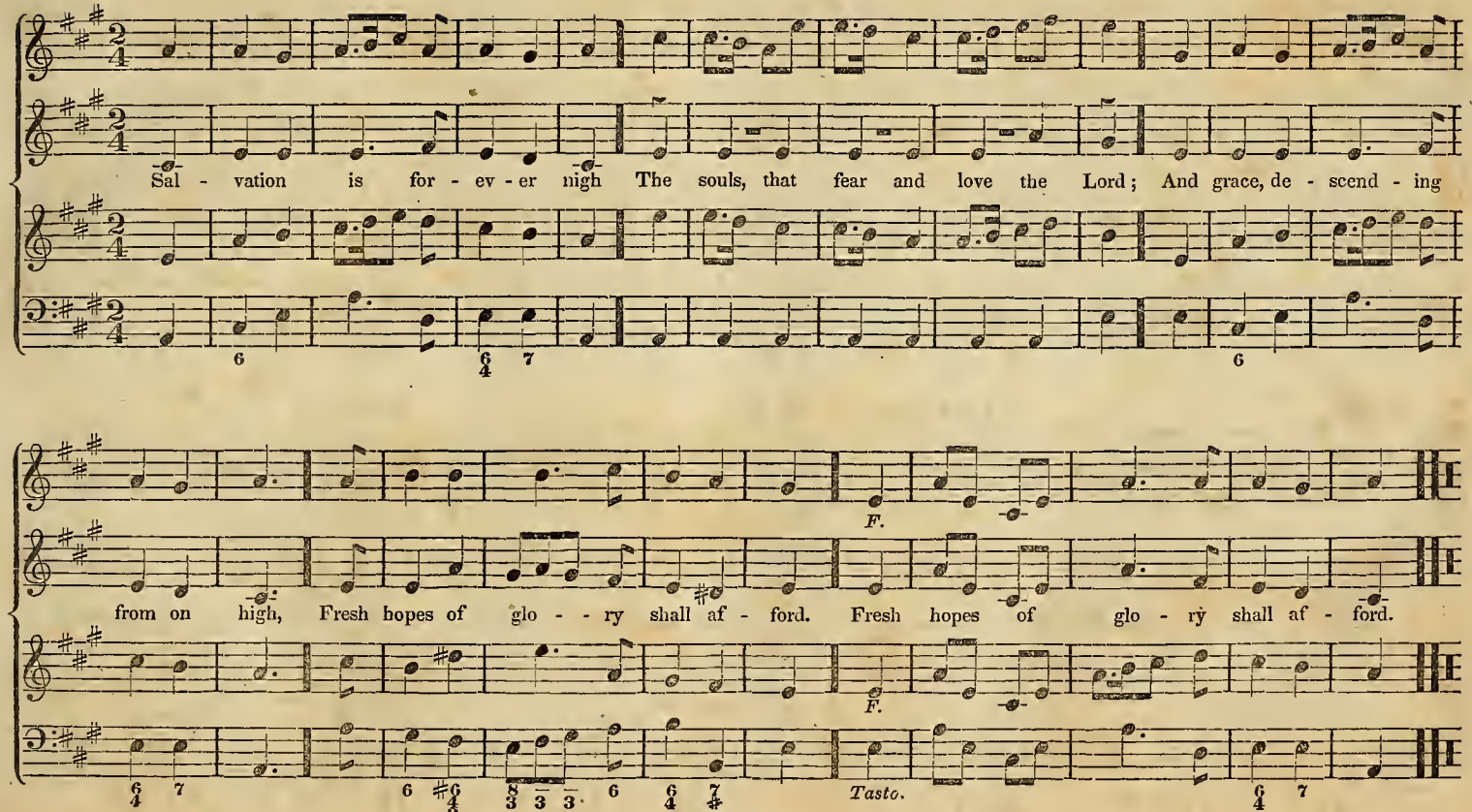
2. What though the thoughtless many say, 'Who will bestow some earthly good?' We, for thy light and love will pray; Our souls desire this heavenly food.

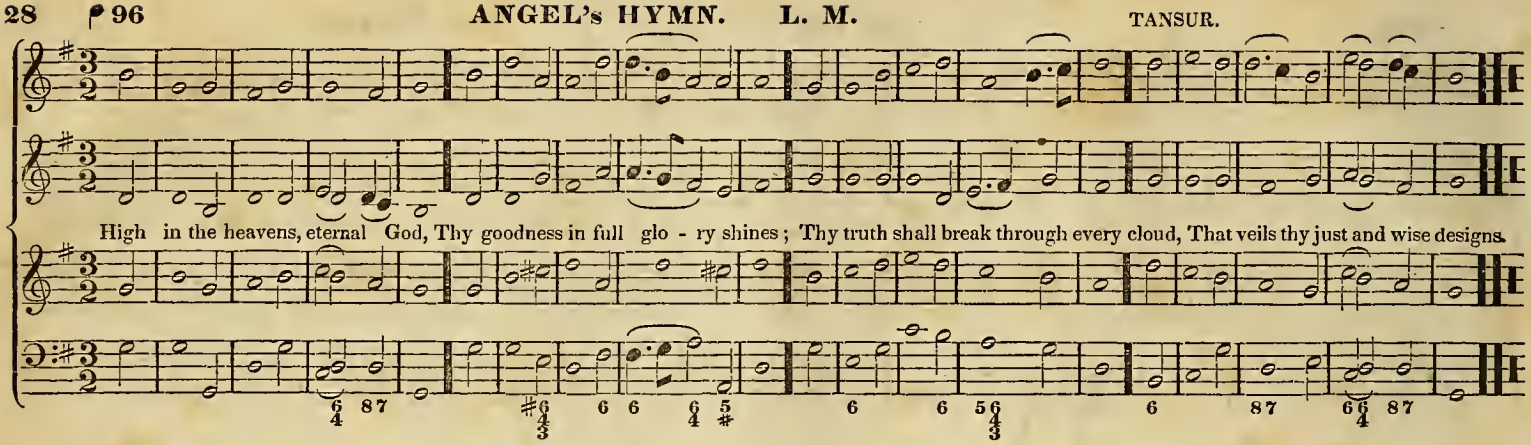
♩ 126. WILTSHIRE. L. M. [MAJOR MODE.]

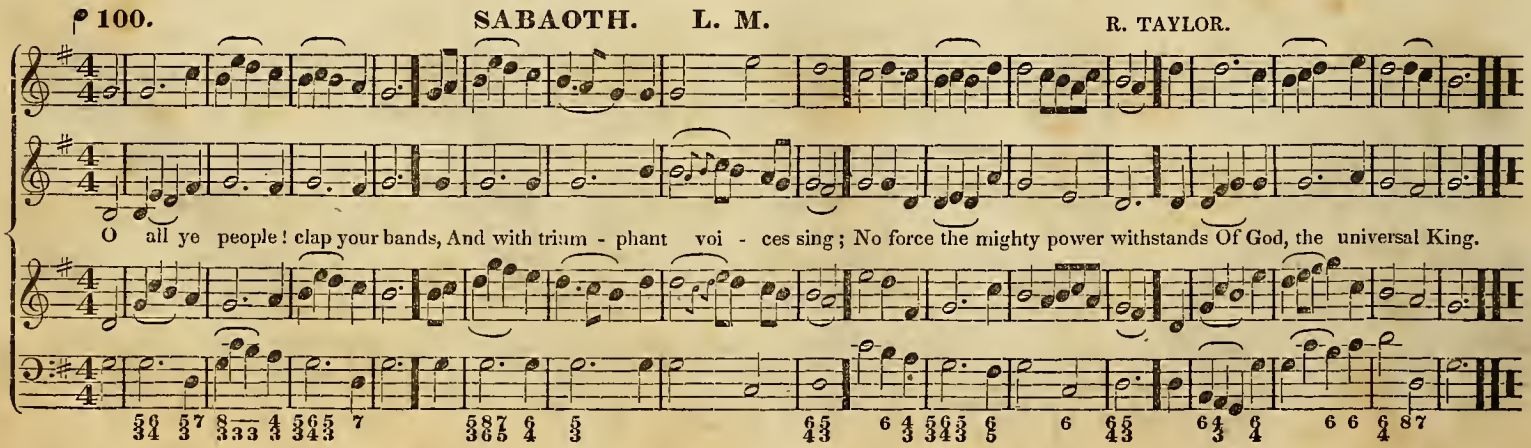
Tenor, or Second Treble—Ad Lib. *Tenor.*

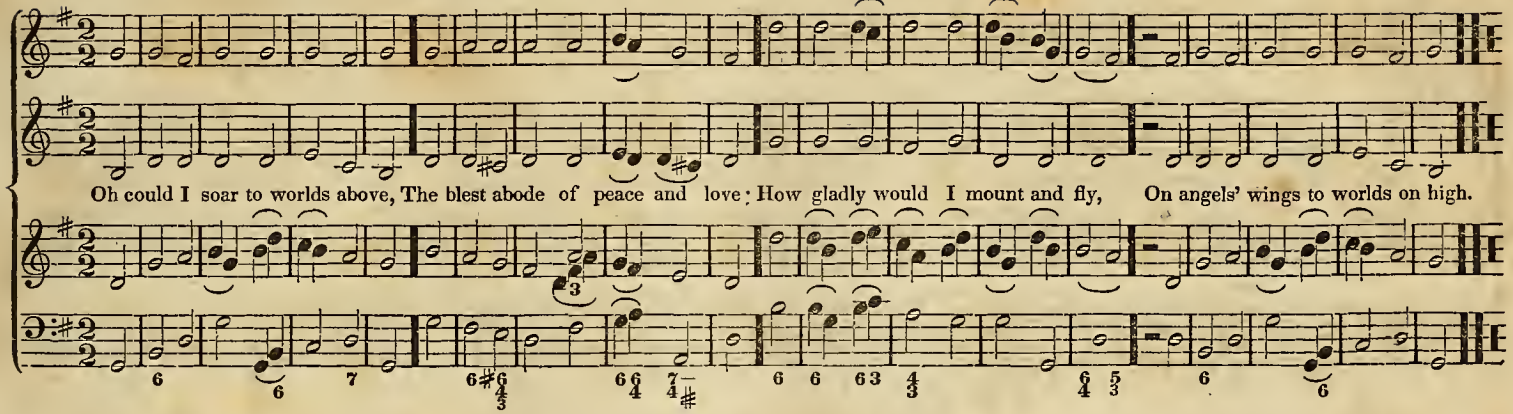
3. Then shall our cheerful hearts rejoice, At grace divine and love so great; Nor will we change our hap - py lot, For all their wealth and robes of state.

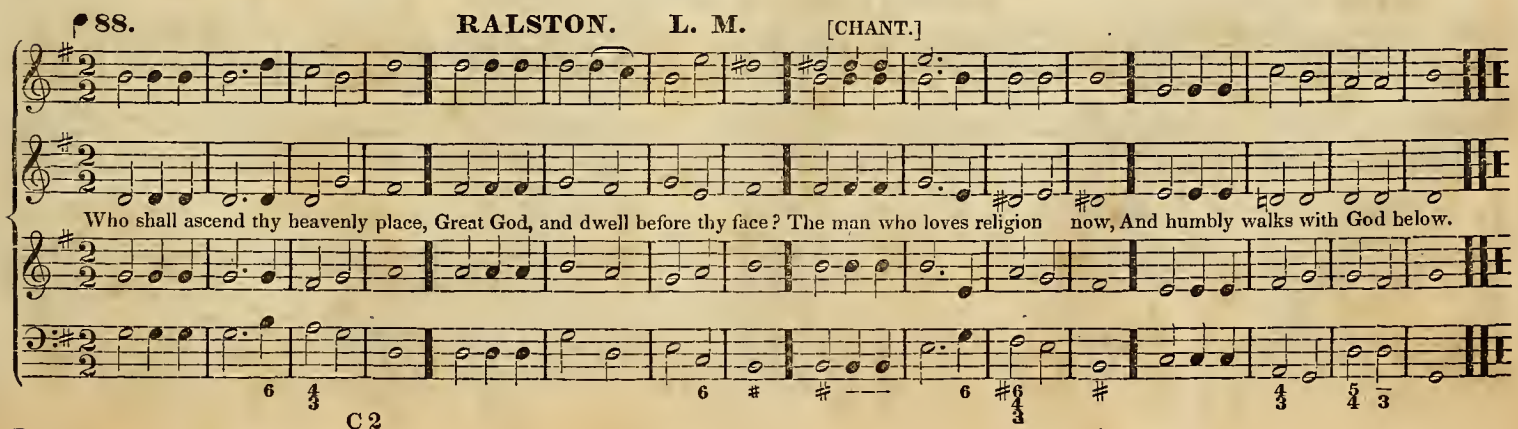
The third line in the above tune, may be sung either in Chorus, or as a Duet by Trebles or Tenors.

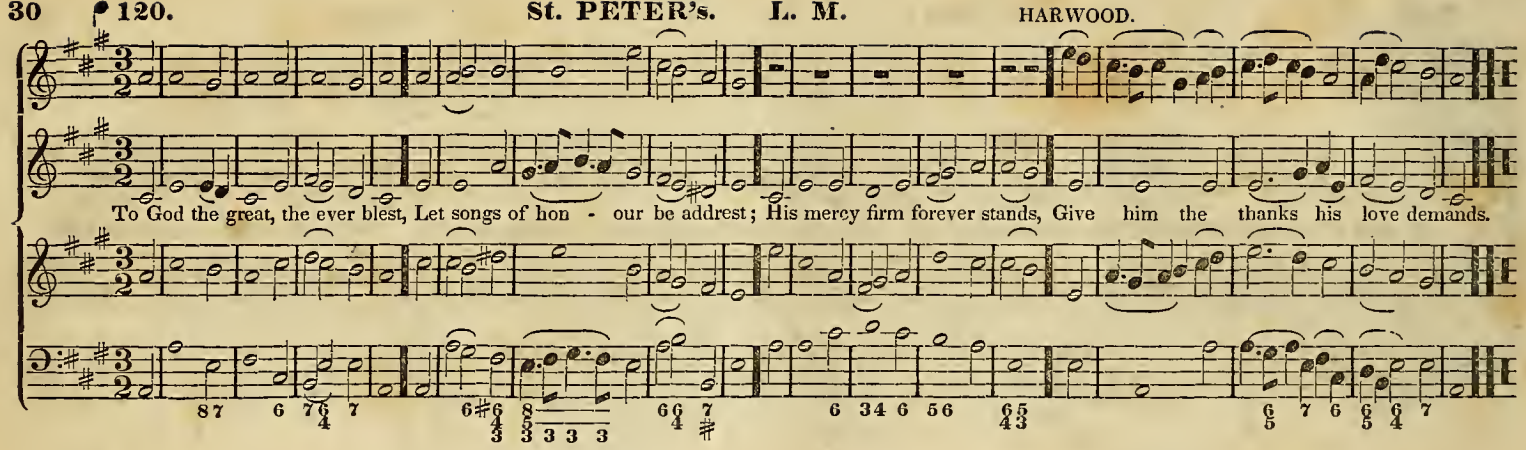

Sal - vation is for - ev - er nigh The souls, that fear and love the Lord; And grace, de - scend - ing
from on high, Fresh hopes of glo - - ry shall af - ford. Fresh hopes of glo - ry shall af - ford.
F.
F.
Tasto.

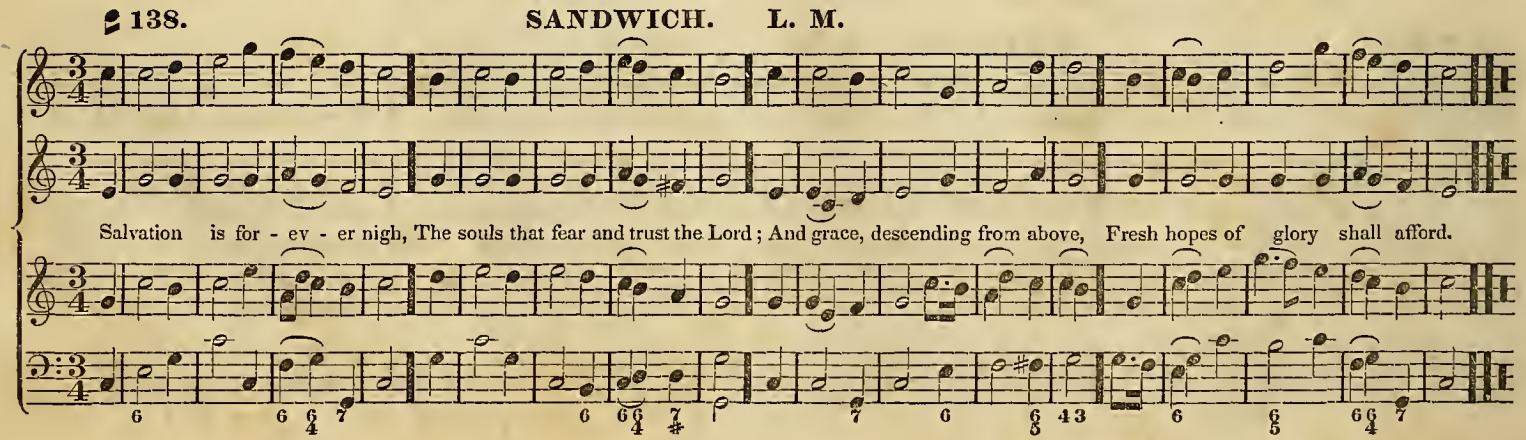

♩96
ANGEL's HYMN. L. M.
TANSUR.
High in the heavens, eternal God, Thy goodness in full glo - ry shines; Thy truth shall break through every cloud, That veils thy just and wise designs.


♩100.
SABAOTH. L. M.
R. TAYLOR.
O all ye people! clap your hands, And with trium - phant voi - ces sing; No force the mighty power withstands Of God, the universal King.


80.
PORTUGAL. L. M.
THORLEY.
Oh could I soar to worlds above, The blest abode of peace and love: How gladly would I mount and fly, On angels' wings to worlds on high.


88.
RALSTON. L. M.
[CHANT.]
Who shall ascend thy heavenly place, Great God, and dwell before thy face? The man who loves religion now, And humbly walks with God below.


120.
St. PETER's. L. M.
HARWOOD.
To God the great, the ever blest, Let songs of hon - our be addrest; His mercy firm forever stands, Give him the thanks his love demands.


138.
SANDWICH. L. M.
Salvation is for - ev - er nigh, The souls that fear and trust the Lord; And grace, descending from above, Fresh hopes of glory shall afford.

80. **BOWEN.** L. M. HAYDN.

Adagio. Sostenuto.

Up to the fields where angels lie, And living waters gently roll, Fain would my thoughts ascend on high, But sin hangs heavy on my soul.

100. **WINCHESTER.** L. M. DR. CROFT.

My God, accept my early vows, Like morning incense in thy house; And let my nightly worship rise, Sweet as the evening sacrifice.

104. **ISLINGTON. L. M.**

This life's a dream, an emp - ty show, But the bright world to which I go,

Hath joys sub - stan - tial and sin - cere, When shall I wake, When shall I wake, and find me there.

P. *F.*

92. STERLING. L. M. [CHANT.]

O come, loud anthems let us sing, Loud thanks to our almighty King; For we our voices high should raise, When our salvation's rock we praise.

100. APPLETON. L. M. [CHANT.] DR. BOYCE.

O come, loud anthems let us sing, Loud thanks to our almighty King! For we our voices high should raise, When our salvation's rock we praise.

♩ 104. BATH. L. M.

Life is the time to serve the Lord, The time t'insure the great reward; And while the lamp holds out to burn, The vilest sinner may return.

♩ 96. SEASONS. L. M. PLEYEL.

Dolce.

Thy goodness, Lord, doth crown the year: Thy paths drop fatness all around; While barren wilds thy praise declare, And vocal hills repeat the sound.

My soul, inspired with sacred love, God's holy name for-ev-er bless; Of all his favors mindful prove, And still thy grateful hand confess.

Tasto.

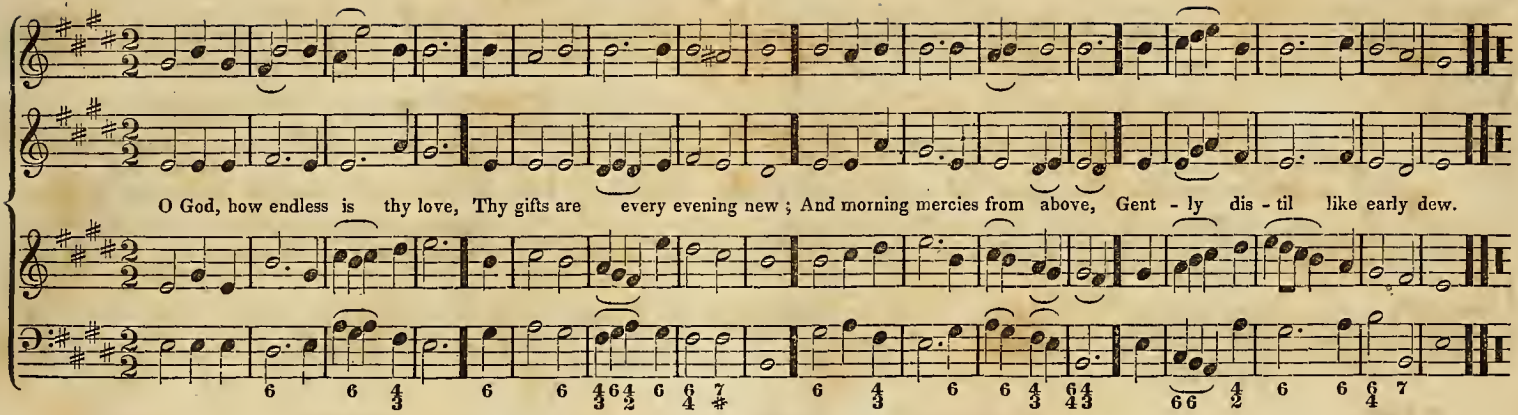
Bless, O my soul, the living God, Call home my thoughts that rove abroad; Let all the powers within me joio, In work and worship so di - vine.

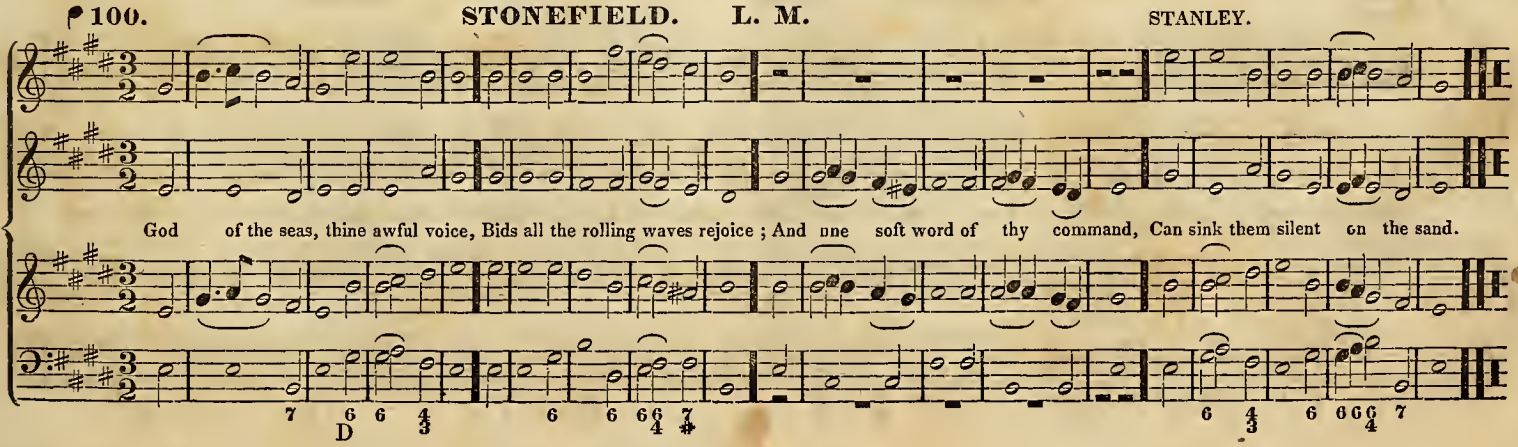
♩84. **SHOEL. L. M.** ALTERED FROM SHOEL.

Now shall the trembling mourner come, And bind his sheaves, and bear them home ; The voice, long broke with sighs, shall sing, Till heaven with hallelujahs ring.

♩96. **DANVERS. L. M.** L. MASON.

Awake, my tongue, thy tribute bring, To Him, who gave thee power to sing ; Praise Him, who is all praise above, The source of wis - dom and of love.


100.
BREWER. L. M.
O God, how endless is thy love, Thy gifts are every evening new ; And morning mercies from above, Gent - ly dis - til like early dew.


100.
STONEFIELD. L. M.
STANLEY.
God of the seas, thine awful voice, Bids all the rolling waves rejoice ; And one soft word of thy command, Can sink them silent on the sand.
D

108. BRENTFORD. L. M.

Buried in shadows of the night, We lie till God restores the light; Wisdom descends to heal the blind, And chase the darkness of the mind.

100. BLENDON. L. M.

Maestoso.

GIARDINI.

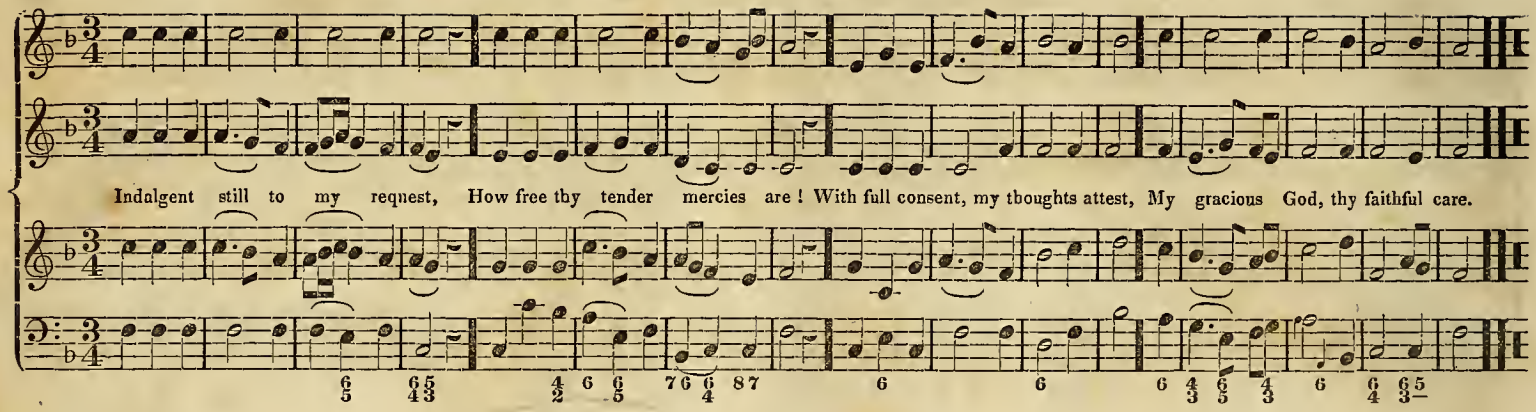
Through every age, e - ternal God, Thou art our rest, our safe abode; High was thy throne, e'er heaven was made, Or earth, thy hum - ble footstool laid.

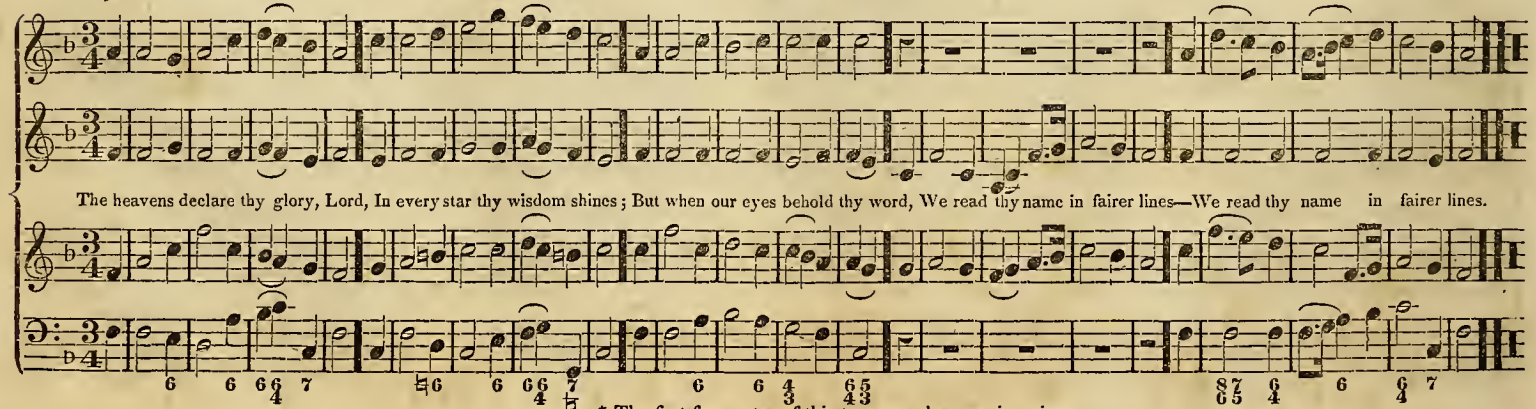
♩ 80 to 100. **MONMOUTH. L. M.**

In robes of judgment, lo! he comes, Shakes the wide earth, and cleaves the tombs: Before him burns devouring fire, The mountains melt, the seas retire—The mountains melt, the seas retire.

♩ 100. **ALFRETON. L. M.**

Bless, O my soul, the living God, Call home my thoughts that rove a - broad; Let all the powers within me join, In work and worship so divine.





* The first four notes of this tune may be sung in unison.

♩ 100. **WINCHELSEA. L. M.** PRELLEUR.

Incumbent on the bending sky, The Lord descended from on high; And bade the darkness of the pole, Beneath his feet tremendous roll.

♩ 132 **CHARLESTON. L. M.** R. COOK.

From vocal air and concave skies, Let wafted hal - le - lu-jahs sound; And let the sacred triumphs rise, Till vaulted heaven the notes rebound.

♩ 120. **LUTON. L. M.** BURDER.

With all my powers of heart and tongue, I'll praise my Maker in my song; Angels shall hear the notes I raise, Approve the song, and join the praise.

♩ 104. **TRURO. L. M.** DR. CH. BURNEY.

Now to the Lord, a noble song, Awake, my soul, awake, my tongue! Hosanna to th'e - ternal name, And all his boundless love proclaim.

92. **MORNING HYMN. L. M.** COSTELLOW.

Soon as the morn salutes your eyes, And from sweet sleep refreshed you rise, Think on the Author of the light, And praise him for the glorious sight!

His boundless love and grace adore, His mercy in - fi - nite implore.

Voice, or Organ.

92. **NEW-MARKET. L. M.** DR. WAINWRIGHT.

Thy mercies, Lord, shall be my song; My song on thee shall ever dwell: To ages yet unborn, my tongue, Thy never - failing truth, shall tell.

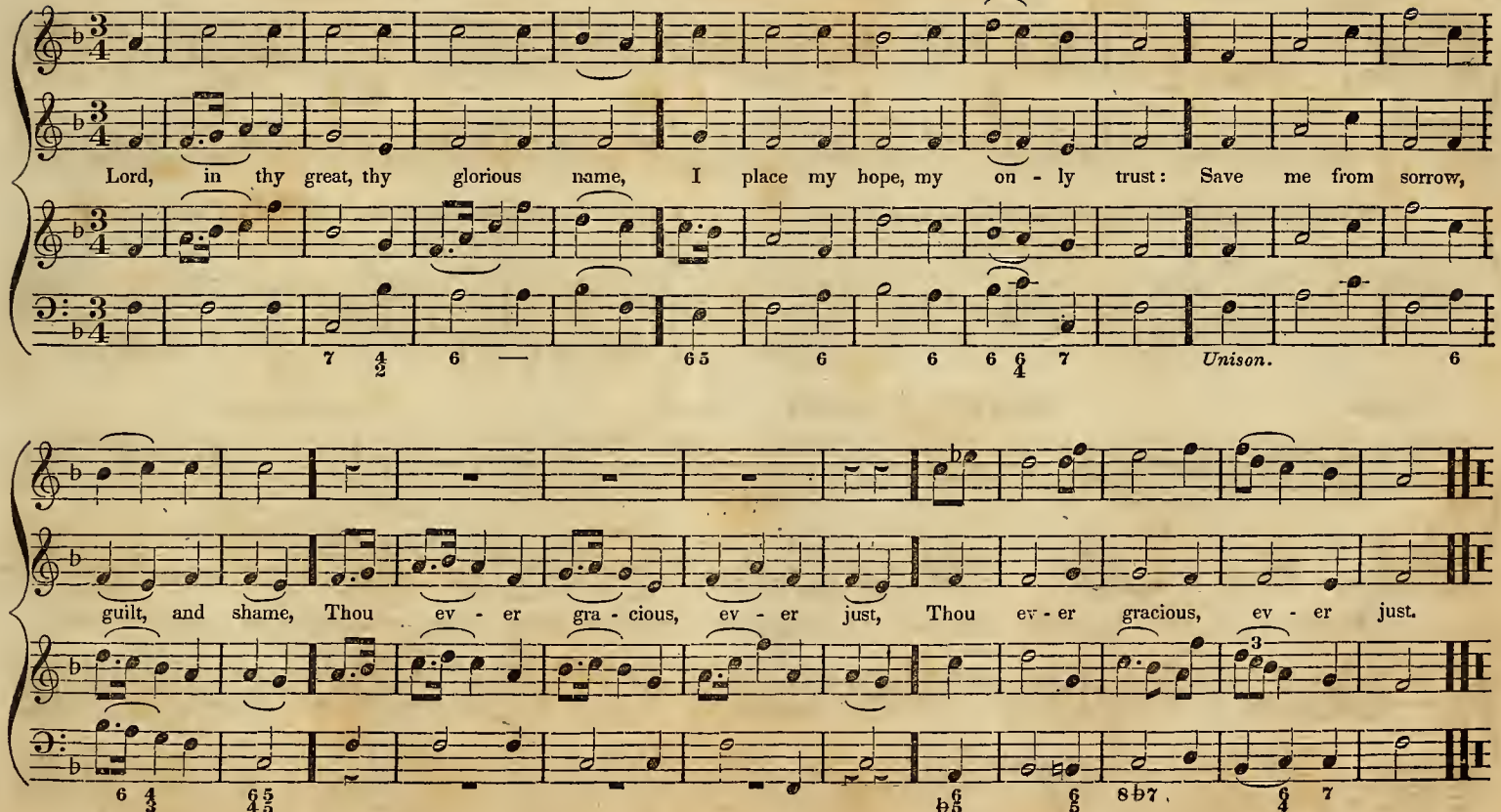
88. WAKEFIELD. L. M.

Come, weary souls, with sin distrest, Come, and accept the promised rest; The Saviour's gracious call o - bey, And cast your gloomy fears away.

80. DUKE STREET. L. M.

J. HATTON.

Lord, when thou didst ascend on high, Ten thousand angels filled the sky; Those heavenly guards around thee wait, Like chariots that attend thy state.


Lord, in thy great, thy glorious name, I place my hope, my on - ly trust: Save me from sorrow,
Unison.
guilt, and shame, Thou ev - er gra - cious, ev - er just, Thou ev - er gracious, ev - er just.

92. WATERVILLE. L. M.

S. WEBBE.

Alto.

P. *F.*

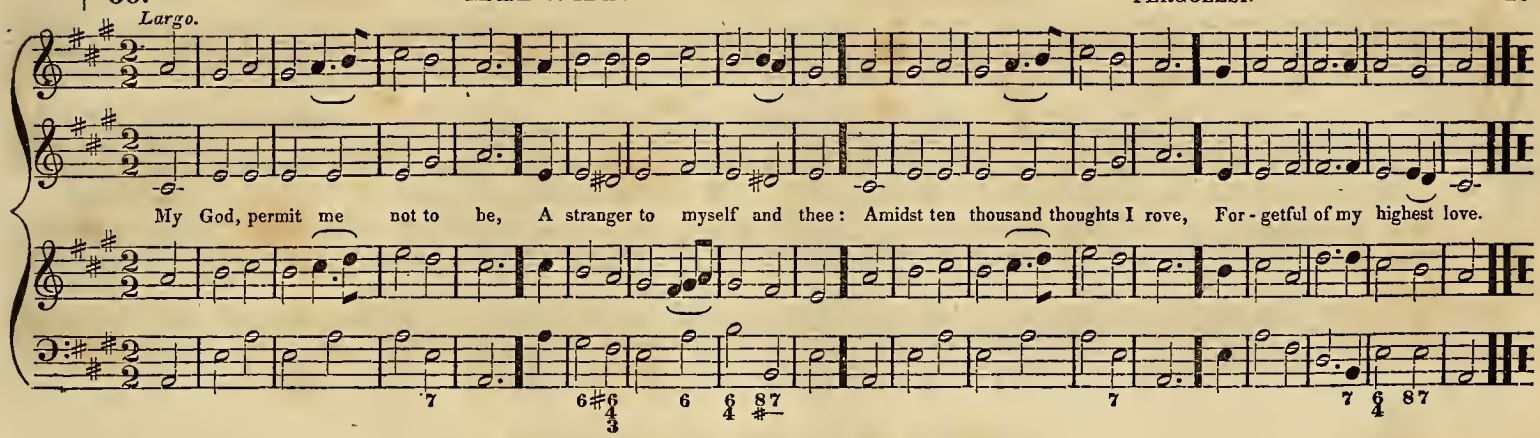
This is the word of truth and love, Sent to the nations from a - bove; Jehovah here resolves to show, What his almighty power can do.

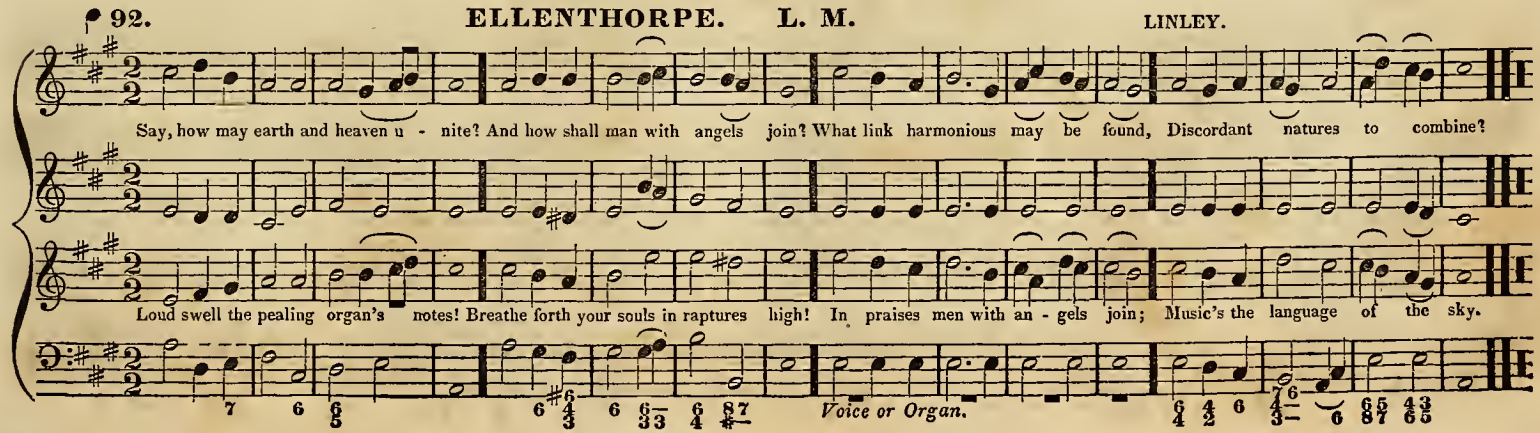
P. *F.*

100. CHAPEL STREET. L. M.

WM. MATHER.

Eternal source of every joy, Well may thy praise our lips employ; Thy goodness crowns the rolling year, While in thy temple we appear.


66.
MEDWAY. L. M.
PERGOLESI.
Largo.
My God, permit me not to be, A stranger to myself and thee: Amidst ten thousand thoughts I rove, For-getful of my highest love.


92.
ELLENTHORPE. L. M.
LINLEY.
Say, how may earth and heaven u - nite? And how shall man with angels join? What link harmonious may be found, Discordant natures to combine?
Loud swell the pealing organ's notes! Breathe forth your souls in raptures high! In praises men with an - gels join; Music's the language of the sky.
Voice or Organ.

100. TIMSBURY. L. M.

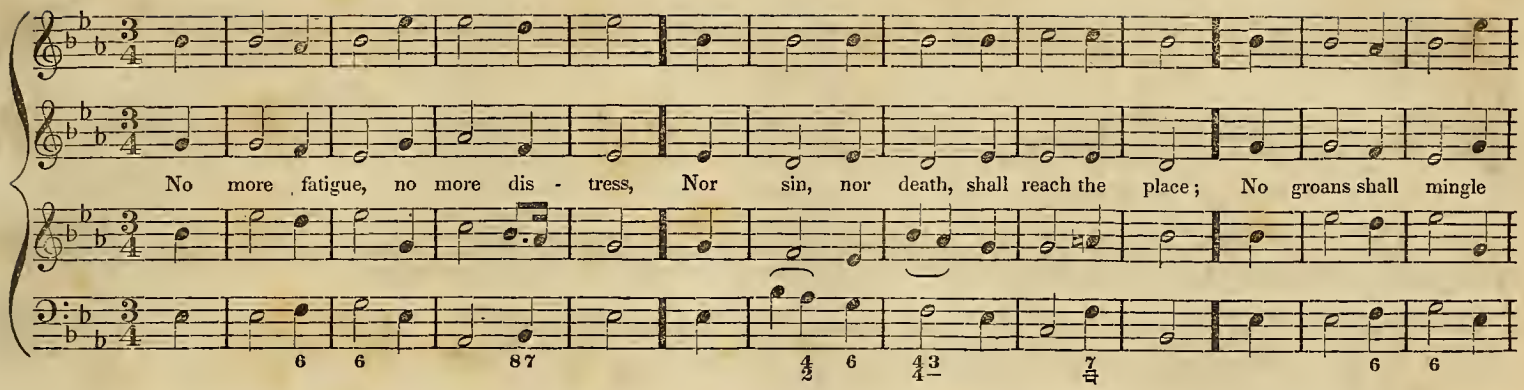
I. SMITH.

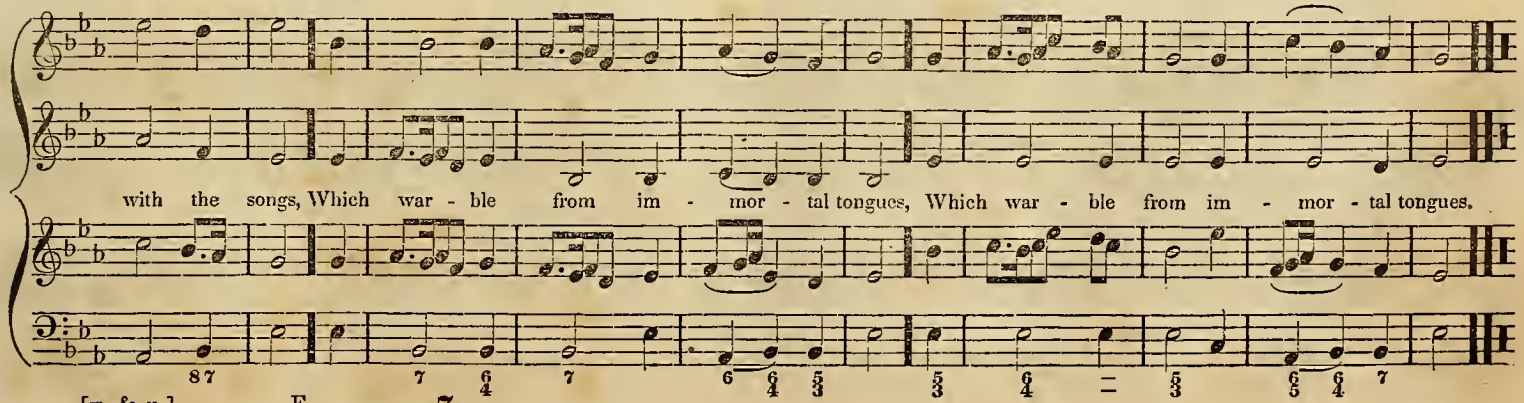
Je - hovah reigns, his throne is high, His robes are light and majes - ty: His glories shine with beams so bright, No mortal can sustain the sight.

88. NINETY-SEVENTH PSALM TUNE. L. M.

TUCKEY.

Darkness and clouds of awful shade, His dazzling glory shroud in state, Justice and truth his guards are made, And fixed by his pa - vilion wait.


No more fatigue, no more dis - tress, Nor sin, nor death, shall reach the place; No groans shall mingle


with the songs, Which war - ble from im - mor - tal tongues, Which war - ble from im - mor - tal tongues.

♩76. **QUITO. L. M.**

Who is this stranger in distress, That travels through this wilderness? Oppressed with sorrows and with sins, On her beloved Lord she leans, On her beloved Lord she leans.

♩100. **EMSWORTH. L. M.** T. BENNETT.

Great God, attend, while Zi - on sings The joy, that from thy presence springs; To spend one day with thee on earth, Exceeds a thousand days of mirth.

100. NEW IPSWICH. L. M.

In vain my roving thoughts would find, A portion worthy of the mind; On earth my soul can never rest, For earth can never make me blest, For earth can never make me blest.

Inst.

88. St. PAUL's. L. M.

Great source of life, our souls confess, The various riches of thy grace; Crowned with thy mercy we rejoice, And in thy praise exalt our voice.

138. PARK STREET. L. M.

VENUA.

Hark! how the choral song of heaven, Swells full of peace and joy above! Hark! how they strike their golden harps, And raise the tuneful notes of love! And raise the tuneful notes of love!

96. ATLANTIC. L. M.

GEORGE OATES.

Come, O my soul, in sacred lays, Attempt thy great Creator's praise: But oh! what tongue can speak his fame, What mortal verse can reach the theme.

♩ 96. **ALL SAINTS. L. M.** W. KNAPP.

O God of Sabbath! hear our vows, On this thy day, within thy house! And own as grateful sac - ri - fice, The songs that in thy temple rise.

♩ 100. **St. PATRICK's. L. M.** T. A. GEARY.

With humble pleasure, Lord, we trace, The ancient records of thy grace; And our own conso - lations draw, From what thy servant Moses saw.

76. HEBRON. L. M.

Andante Sostenuto.

Thus far the Lord hath led me on, Thus far his power prolongs my days; And every evening shall make known, Some fresh memorial of his grace.

100. SHARON. L. M.

Praise to thy name, e - ternal God, For all the grace thou shedst abroad; For all thine influence from above, To warm our hearts with sacred love.

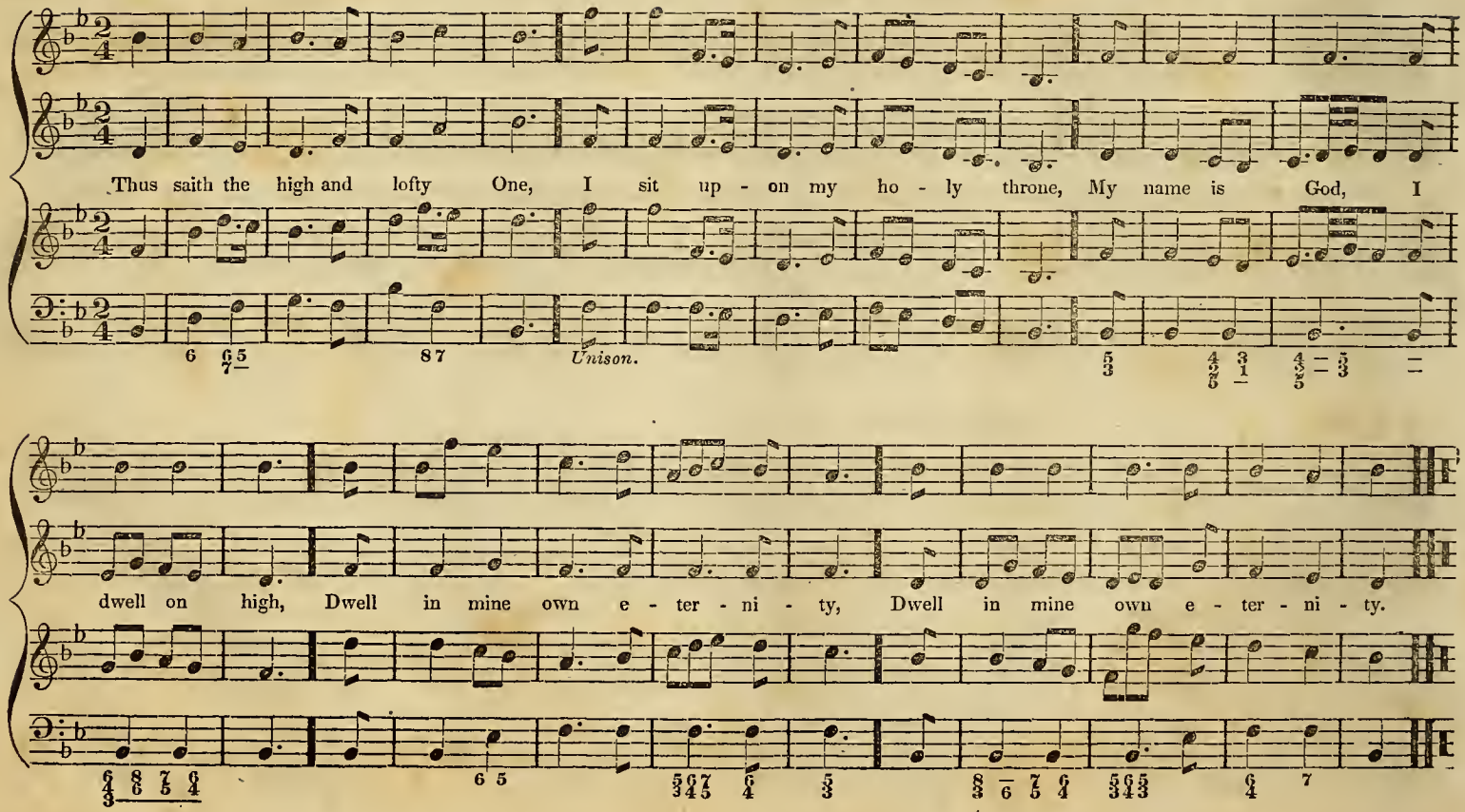
60. WARD. L. M.

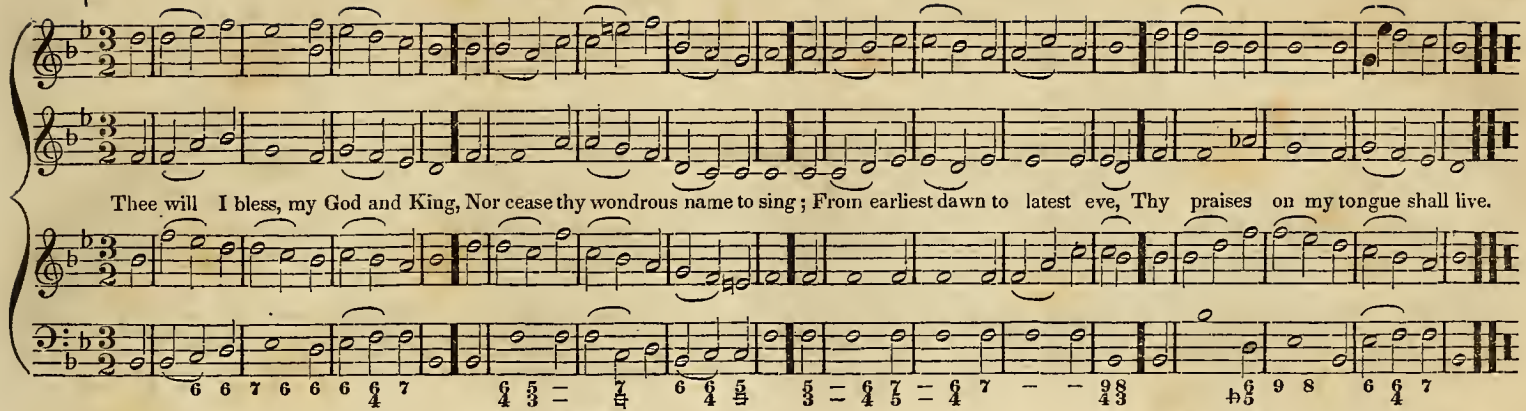
Largo Sostenuto.

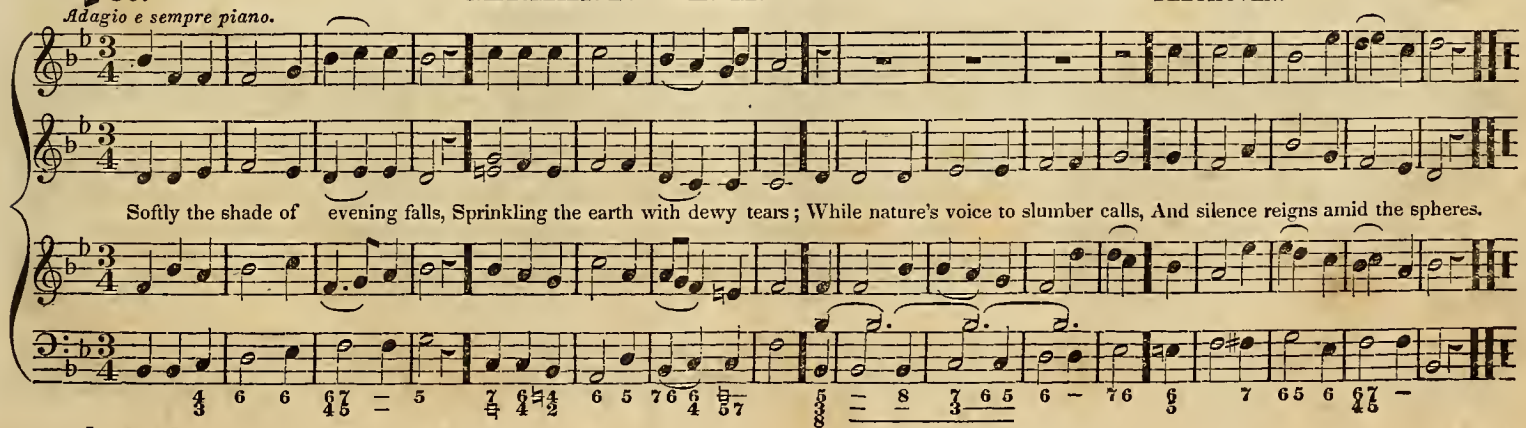
There is a stream, whose gentle flow, Supplies the ci - ty of our God; Life, love, and joy still gliding through, And watering our divine abode.

100. PROCTOR. L. M.

Thus saith the high and lofty One, I sit up - on my holy throne; My name is God, I dwell on high, Dwell in mine own eterni - ty, Dwell in mine own e - terni - ty.


Thus saith the high and lofty One, I sit up - on my ho - ly throne, My name is God, I
Unison.
dwell on high, Dwell in mine own e - ter - ni - ty, Dwell in mine own e - ter - ni - ty.


96.
PUTNAM. L. M.
Thee will I bless, my God and King, Nor cease thy wondrous name to sing; From earliest dawn to latest eve, Thy praises on my tongue shall live.


80.
GERMANY. L. M.
BEETHOVEN.
Adagio e sempre piano.
Softly the shade of evening falls, Sprinkling the earth with dewy tears; While nature's voice to slumber calls, And silence reigns amid the spheres.

96. CLINTON. L. M.

Sal - va - tion is for - ev - er nigh The souls that fear and trust the Lord; And grace descending from on high, Fresh hopes of glory shall afford.

88. NAZARETH. L. M.

WEBBE.

Return, my soul, and sweetly rest, On thy almighty Father's breast; The bounties of his grace a - dore, And count his wondrous mercies o'er.

116. WOODBURY. L. M.

Ho ! every one that thirsts, draw nigh ; 'Tis God invites the fallen race ; Mercy and free sal - vation buy ; Buy wine, and milk, and gospel grace.

120. NORTHFIELD. L. M.

Slow.

Come, smiling hope, and joy sincere, Come, make your constant dwelling here ; Still let your presence cheer my heart, Nor sin compel you to de - part.

100. WARNER. L. M.

Come hither all ye weary souls, Ye heavy laden sinners, come; I'll give you rest from all your toils, And raise you to my heavenly home.

122. SPRINGFIELD. L. M.

The saffron tints of morn appear, And glow across the blushing east; The brilliant orb of day is near, To dis - si - pate the lingering mist.

100. MAYHEW. L. M.

Were I inspired to preach and tell, All that is done in heaven or hell, Or could my faith the world remove, Still I am nothing without love.

100. St. OLAVES. L. M.

HUDSON.

Come hither, all ye weary souls, Ye heavy laden sinners, come; I'll give you rest from all your toils, And raise you to my heavenly home.

F

♩ 80. **UXBRIDGE. L. M.** L. MASON.

At anchor laid, remote from home, Toiling, I cry, sweet Spirit, come; Celestial breeze, no longer stay, But swell my sails, and speed my way.

♩ 122. *Slow.* ***WELLS. L. M.** HOLDRAD.

Life is the time to serve the Lord, The time t'ensure the great reward; And while the lamp holds out to burn, The vilest sinner may return.

'r of this tune is found in the old Choral Books as far back as the time of Luther; it was originally written in notes of equal length.

68. WARRINGTON. L. M.

Come hither, all ye weary souls, Ye heavy laden sinners, come; I'll give you rest from all your toils, And raise you to my heavenly home.

96. MARIETTA. L. M.

Happy the church, thou sacred place, The seat of thy Creator's grace; Thine ho - ly courts are his abode, Thou earthly palace of our God.

♩ 92. **LYNN. L. M.** L. MASON.

2d ending.

Lord, thou hast searched and seen me through, Thine eye commands with piercing view, My rising and my resting hours, My heart and flesh with all their powers.

♩ 96. **NATICK. L. M.** DR. CALLCOTT.

Thee will I thank, and day by day, To thee I'll tune the joyful lay; From morn to eve, the song extend, To thee my father, thee my friend.

♩ 112. ANTIGUA. L. M.

The King of saints, how fair his face, Adorned with ma - jes - ty and grace! He comes with blessings from above, And wins the nations to his love.

Unison.

♩ 92. HAGUE. L. M. [GERMAN TUNE.]

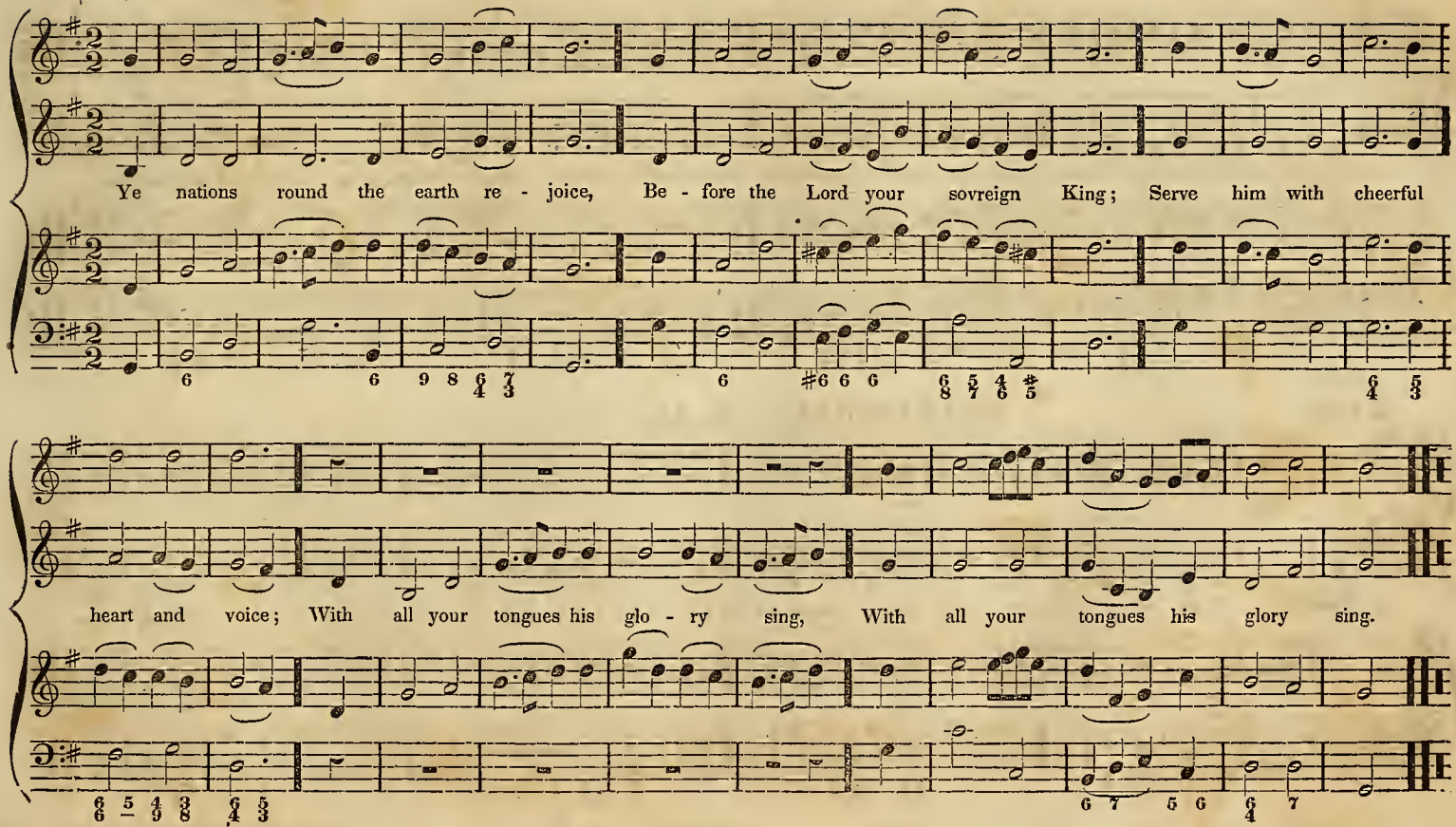
Through every age, e - ternal God, Thou art our rest, our safe a - bode; High was thy throne ere heaven was made, Or earth thy humble footstool laid.

♩ 120. **EFFINGHAM. L. M.**

At anchor laid, remote from home, Toiling I cry, sweet spirit come, Ce - lestial breeze, no longer stay, But swell my sails, and speed my way.

♩ 104. **PILESGROVE. L. M.**

Awake, my soul, to hymns of praise; To God the song of triumph raise Adorned with majesty divine, What pomp, what glory, Lord, are thine.


Ye nations round the earth re - joice, Be - fore the Lord your sovreign King; Serve him with cheerful
heart and voice; With all your tongues his glo - ry sing, With all your tongues his glory sing.

♩ 112. **DUNSTAN. L. M.** DR. MADAN.

Awake, my soul, to hymns of praise, To God the song of triumph raise; Adorned with majesty divine, What pomp, what glory, Lord, are thine!

♩ 100. **FRAMINGHAM. L. M.**

Come hither, all ye weary souls, Ye heavy laden sinners, come; I'll give you rest from all your toils, And raise you to my heavenly home.

92. **HAMBURG. L. M.** [GREGORIAN CHANT.]

O praise the Lord with one consent; Let every land his name adore; Let earth, with one u - nit - ed voice, Resound his praise from shore to shore.

29. **TALLIS' EVENING HYMN. L. M.** TALLIS.

Glory to thee, my God, this night, For all the blessings of the light; Keep me, O keep me, King of kings, Beneath thine own al - mighty wings.

92. **SHEFFIELD. L. M.** R. TAYLOR.

Awake, my glory, harp and lute, No longer let my strings be mute, And I, my tune - ful part to take,

Unison.

Second ending.

Will with the ear - ly dawn a - wake, Will with the early dawn awake.

112. ENFIELD. L. M.

From vocal air and concave skies, Let wafted hal - le - lujahs sound; And let the sacred triumphs sound, Till vaulted heaven the notes rebound.

100. St. GEORGE's. L. M.

R. HARRISON

Retire, O sleep, from every eye! The rising morning re - appears; The sun ascends the dappled sky, And drinks creations dew - y tears.

104. TRENTON. L. M.

WM. SHIELD.

For thee, O God, our constant praise, In Zion waits, thy chosen seat; Our promised altars we will raise, And there our zealous vows complete.

Unison.

144. LOWELL. L. M.

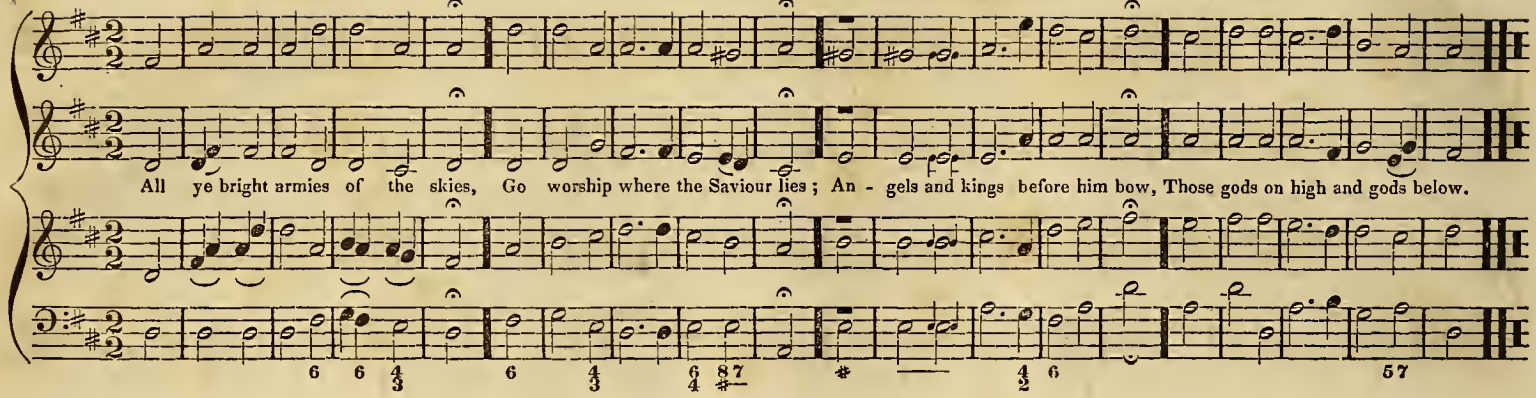
Behold the rose of Sharon here, The lily which the vallies bear; Behold the tree of life, that gives Refreshing fruits and healing leaves.

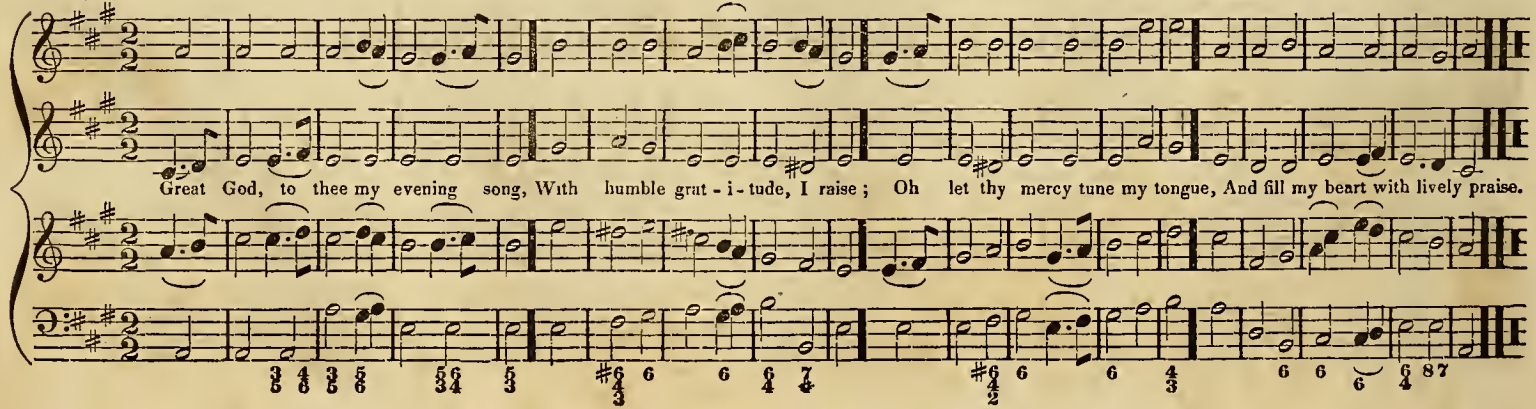
108. **GEORGETOWN. L. M.** HAYDN.

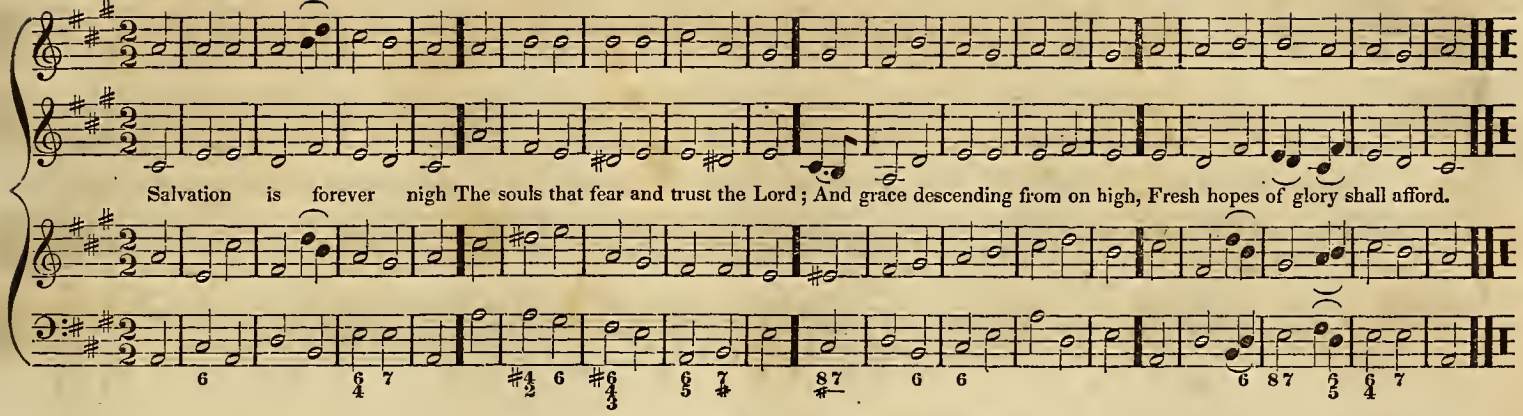
To thee, O God, without delay, Will I my morniog homage pay; For thee I long, for thee I look, So pilgrims seek the cooling brook, So pilgrims seek the cooling brook.

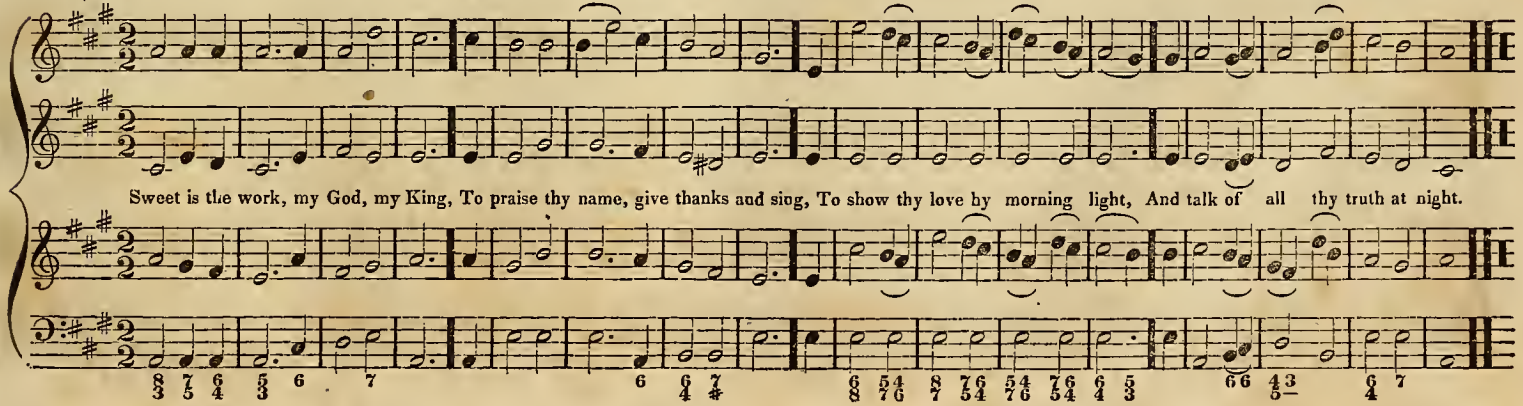
108. **NEW SABBATH. L. M.** ISAAC SMITH.

For thee, O God, our constant praise In Zi - on waits, thy chosen seat; Our promised alters we will raise, And there our zealous vows complete.


♩ 96.
ARNHEIM. L. M.
S. HOLYOKE.
All ye bright armies of the skies, Go worship where the Saviour lies; An - gels and kings before him bow, Those gods on high and gods below.


♩ 96.
SEMLEY. L. M.
F. BARTHOLEMON.
Great God, to thee my evening song, With humble grat - i - tude, I raise; Oh let thy mercy tune my tongue, And fill my heart with lively praise.


96.
St. ALBAN's. L. M.
Salvation is forever nigh The souls that fear and trust the Lord; And grace descending from on high, Fresh hopes of glory shall afford.


88.
SLADE. L. M.
Sweet is the work, my God, my King, To praise thy name, give thanks and sing, To show thy love by morning light, And talk of all thy truth at night.

100. MONTGOMERY. L. M.

Sing to the Lord with joyful voice; Let every land his name adore; Let earth, with one u - nited voice, Resound his praise from shore to shore.

80. CULWORTH. L. M.

Adagio Sostenuto.

How pleasant, how di - vinely fair, O Lord of hosts, thy dwellings are; With warm desire my spirit faints, To meet th'assembly of thy saints.

88. MIDDLEBURY. L. M.

Dear Jesus, when, when shall it be, That I no more shall break with thee? When shall this war of passion cease, And I enjoy a lasting peace.

80. CHELSEA. L. M.

Slow.

1. Blest are the humble souls, that see Their emptiness and pov - er - ty: Treasures of grace to them are given, And crowns of joy laid up in heaven.

2. Blest are the men of peaceful life, Who quench the coals of burning strife; They shall be called the heirs of bliss, The sons of God, the God of peace.

3. Blest are the faithful, who partake Of pain and shame for Jesus' sake, Their souls shall triumph in the Lord, E - ternal life is their reward.

100. WOODSTOWN. L. M.

BENJAMIN HOLT.

Ye nations of the earth rejoice, Before the Lord, your sovereign King; Serve him with cheerful heart and voice, With all your tongues his glo - ry sing.

96. MALDEN.* L. M. [CHANT.]

Major. *Minor.*

Through every age, e - ternal God, Thou art our rest, our safe a - bode; High was thy throne, ere heaven was made, Or earth thy humble footstool laid.

* This Chant may commence with the strain in the Minor Mode, and end with that in the Major, if preferred.

88. DRESDEN. L. M. [MAJOR MODE.]

Soli, or Tutti—ad lib.

D. C.

D. C.

Preserve me, Lord, in time of need, For succor to thy throne I flee, But have no merit there to plead, My goodness cannot reach to thee.

D. C.

DRESDEN. . M. [MINOR MODE.]

Soli, or Tutti—ad lib.

D. C.

D. C.

Preserve me, Lord, in time of need, For succor to thy throne I flee, But have no merit there to plead, My goodness cannot reach to thee.

D. C.

Repeat either in the Minor or Major Mode—ad lib.

100. ARMLEY. L. M.

Now let our mournful songs record, The dying sorrows of our Lord; When he complained in tears and blood, As one for - sa - ken of his God.

88. DENTON. L. M. [GREGORIAN CHANT.]

2d ending.

O Thou, that hearest when sinners cry, Tho' all my crimes before thee lie, Behold them not with angry look, But blot their memory from thy book.

88. MUNICH. L. M. [MINOR MODE.]

1. O Thou, who hearest when sinners cry, Though all my crimes before thee lie, Behold them not with angry look, But blot their memory from thy book.

2. Create my nature pure within, And form my soul averse from sin; Let thy good Spirit ne'er de - part, Nor hide thy presence from my heart.

91. MUNICH. L. M. [MAJOR MODE.]

3. So shall thy love inspire my tongue, Sal - vation shall be all my song; And all my powers shall join to bless, The Lord, my strength and righteousness.

100. MONSON. L. M.

1. Stand up, my soul, shake off thy fears, And gird the gospel armour on; March to the gates of endless joy, Where Jesus, thy great Captain's gone.

3. Then let my soul march boldly on, Press forward to the heavenly gate; There peace and joy eternal reign, And glittering robes for conquerors wait.

2. Hell and thy sins re - sist thy course, But hell and sin are vanquished foes; Thy Jesus nailed them to the cross, And sung the triumph when he rose.

96. SUMMER. L. M.

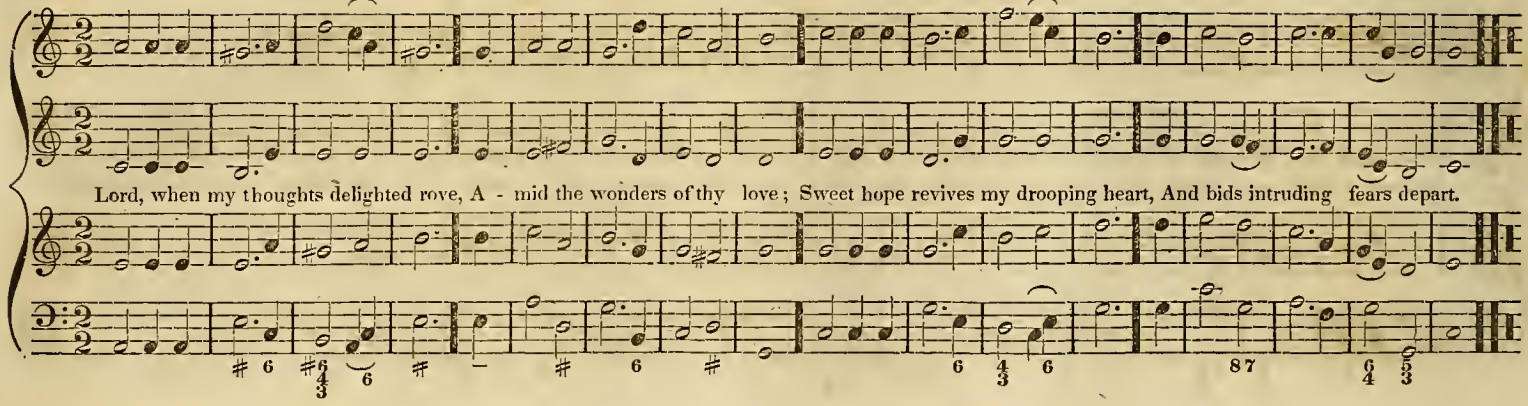
LATROBE.

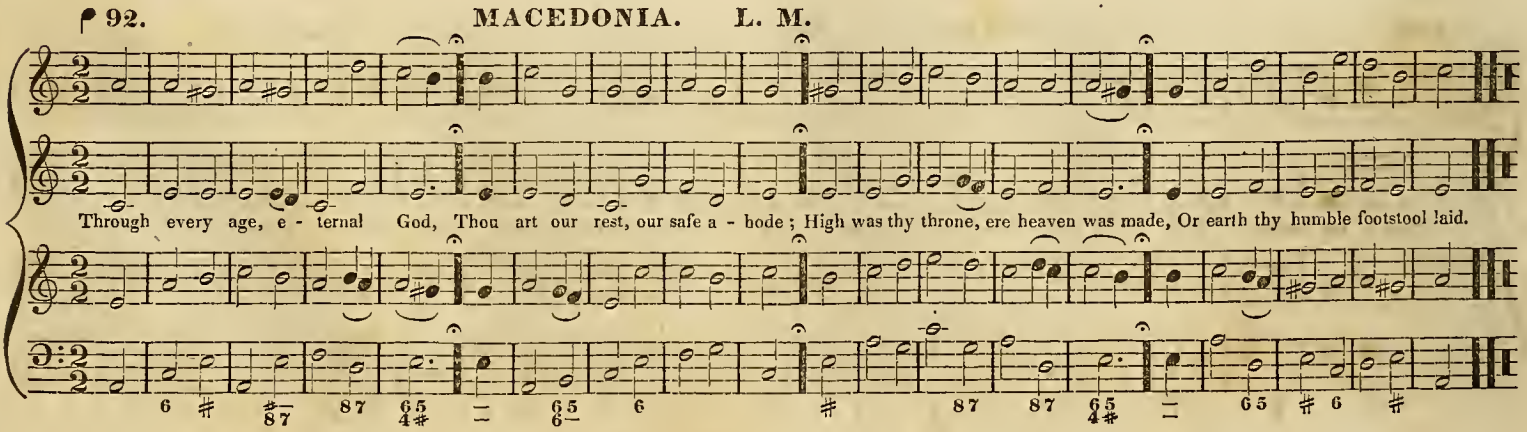
Thee will I bless, my God and King, Nor cease thy wonderous acts to sing; From earliest morn to latest eve, Thy praises on my tongue shall live.

96. AUTUMN. L. M.

DR. BOYCE.

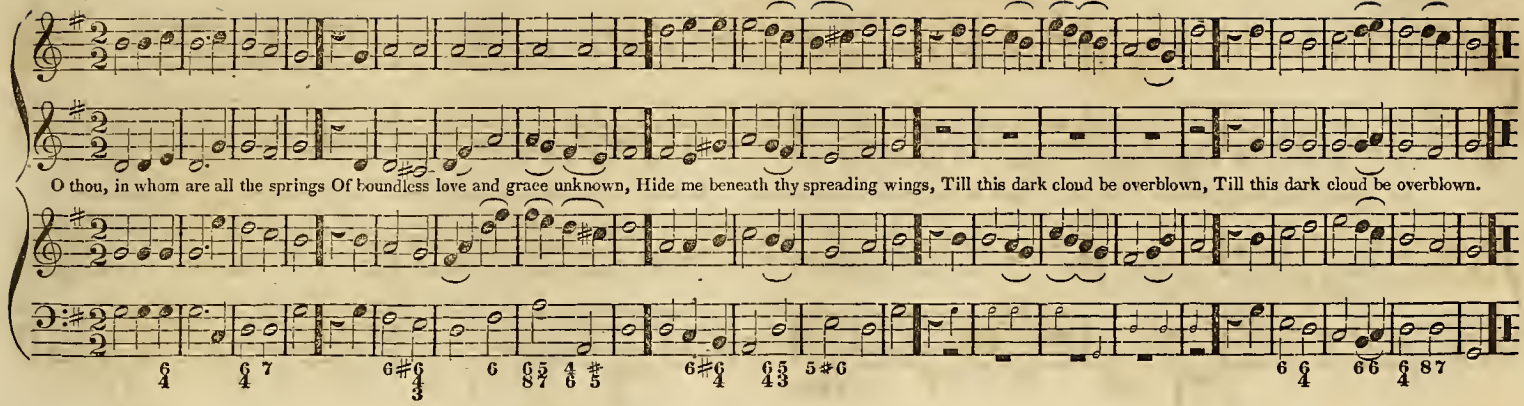
Sing to the Lord with joyful voice; Let every land his name a - dore; Let earth, with one u - nited voice, Resound his praise, from shore to shore.


88.
SPARTA. L. M. [CHANT.]
Lord, when my thoughts delighted rove, A - mid the wonders of thy love; Sweet hope revives my drooping heart, And bids intruding fears depart.

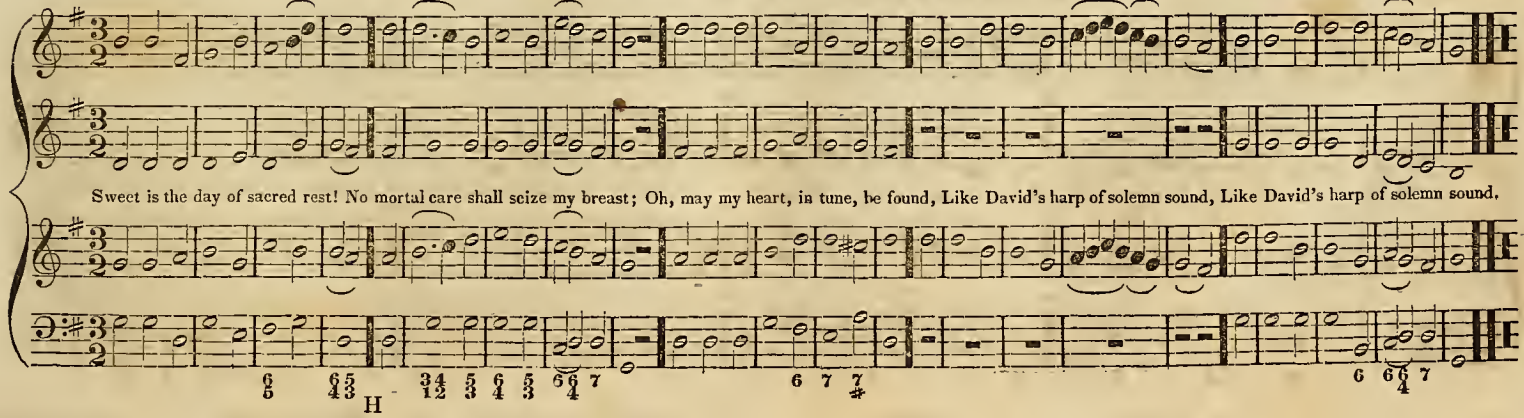

92.
MACEDONIA. L. M.
Through every age, e - ternal God, Thou art our rest, our safe a - bode; High was thy throne, ere heaven was made, Or earth thy humble footstool laid.

100. POMFRET. L. M.

CECIL.



100. HINGHAM. L. M.



♩ 88. **WESTBURY. L. M.** PRELLEUR.

So fades the lovely blooming flower, Frail smiling solace of an hour; So soon our transient comforts fly, And pleasure on - ly blooms to die.

♩ 66. **SUNDERLAND. L. M.**

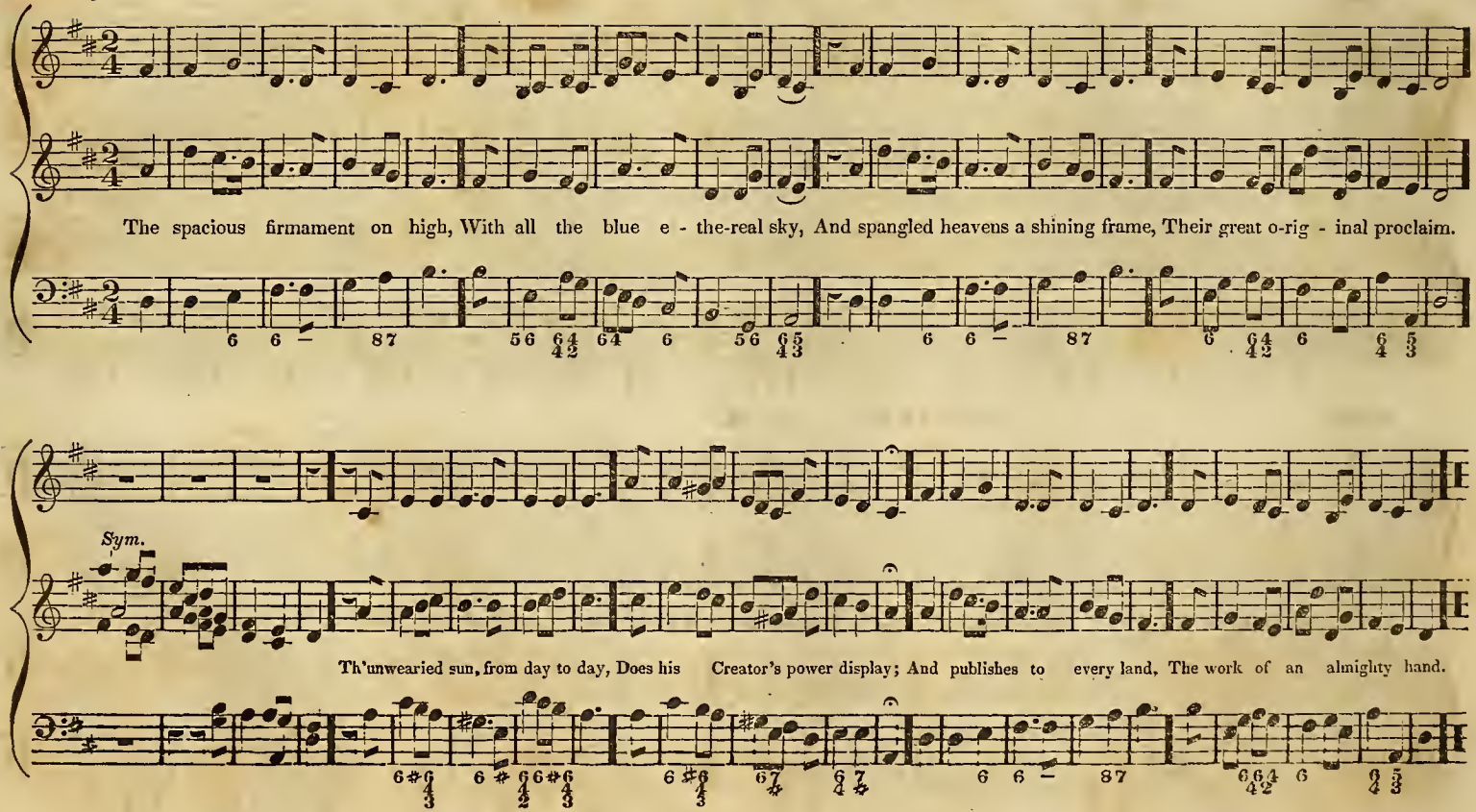
Show pi - ty, Lord, O Lord forgive! Let a repenting rebel live! Are not thy mercies large and free? May not a sinner trust in thee?

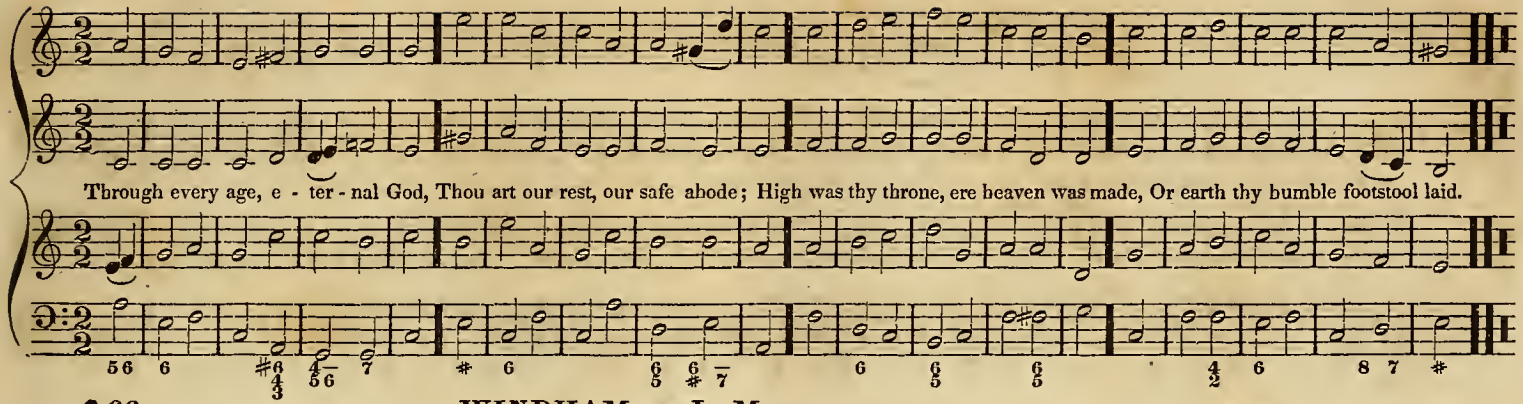
96. DARWEN. L. M.

O Thou, who bearest when sinners cry, Though all my crimes before thee lie, Behold them not with angry look, But blot their memory from thy book.

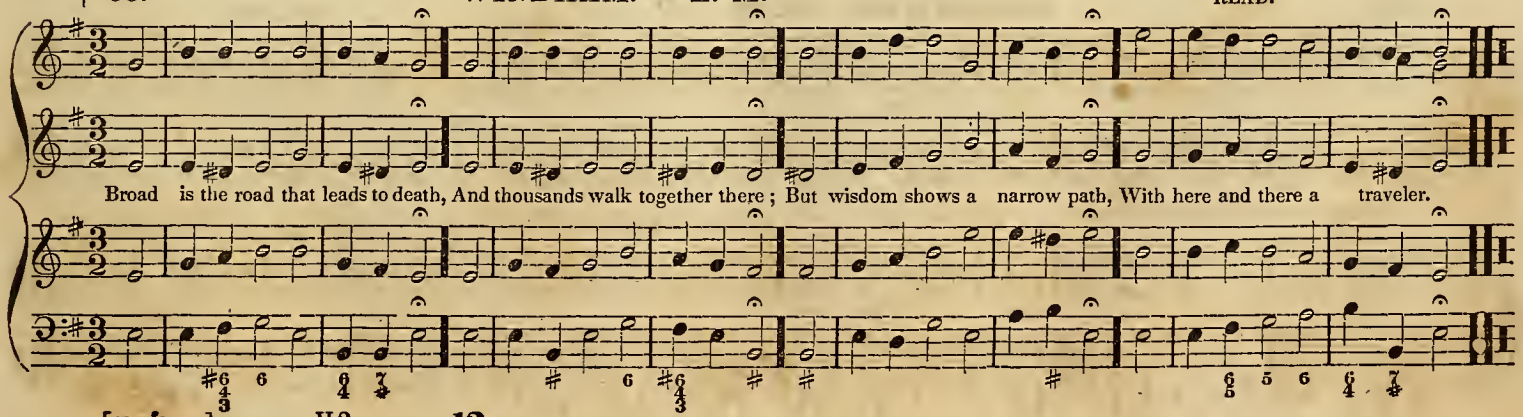
66. PENFIELD. L. M.

Who, from the shades of gloomy night, When the last tear of hope is shed, Can bid the soul return to light, And break the slumber of the dead.


92.
ADDISON. L. M. [DOUBLE.]
The spacious firmament on high, With all the blue e - the-real sky, And spangled heavens a shining frame, Their great o-rig - inal proclaim.
Sym.
Th'unwearied sun, from day to day, Does his Creator's power display; And publishes to every land, The work of an almighty hand.



66. WINDHAM. L. M. READ.



80. LONDON. C. M.

DR. CROFT.

2d ending.

Placed on the verge of youth, my mind Life's opening scene surveys ; O'er all its ills of various kind, With awful fear I gaze.

100. CHRISTMAS. C. M.

HANDEL.

Awake, my soul, stretch every nerve, And press with vigor on ; A heavenly race demands thy zeal, And an immortal crown, And an immortal crown.

88. WARWICK. C. M.

STANLEY.

2d ending.

Lord, in the morning thou shalt hear My voice as - cending high; To thee will I direct my prayer, To thee lift up mine eye.

100. ABRIDGE. C. M.

I. SMITH.

Great God, to thee my grateful tongue, My fer - vent thanks shall raise; Inspire my heart to raise the song, Which celebrates thy praise.

♩100. **LIVERPOOL.** C. M. DR. WAINWRIGHT.

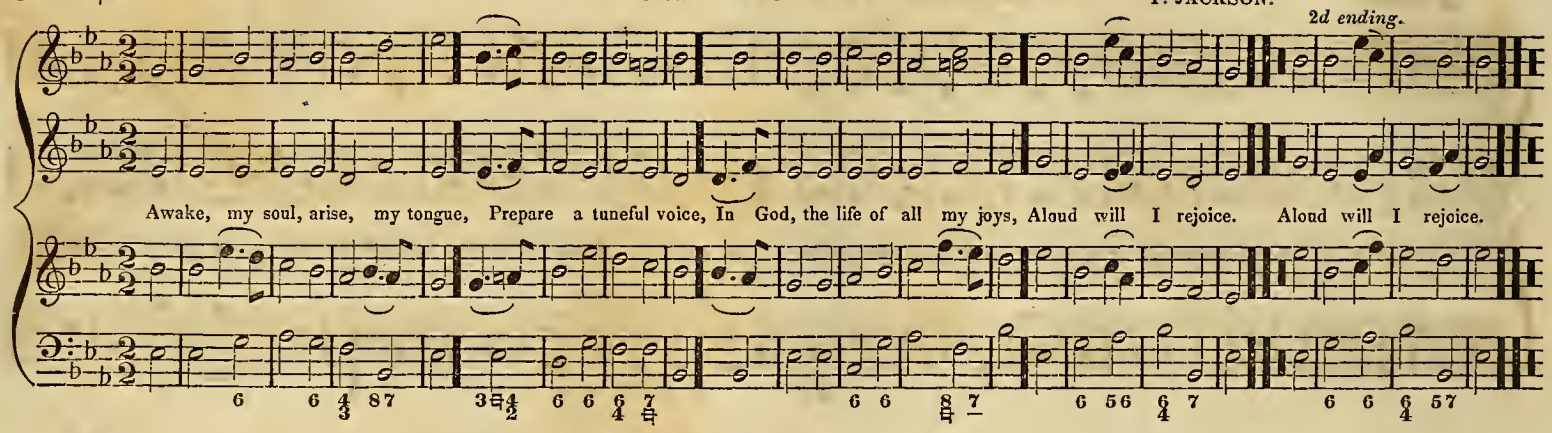
When I with pleasing wonder stand, And all my frame survey, Lord, 'tis thy work, I own thy hand, That formed my humble clay.

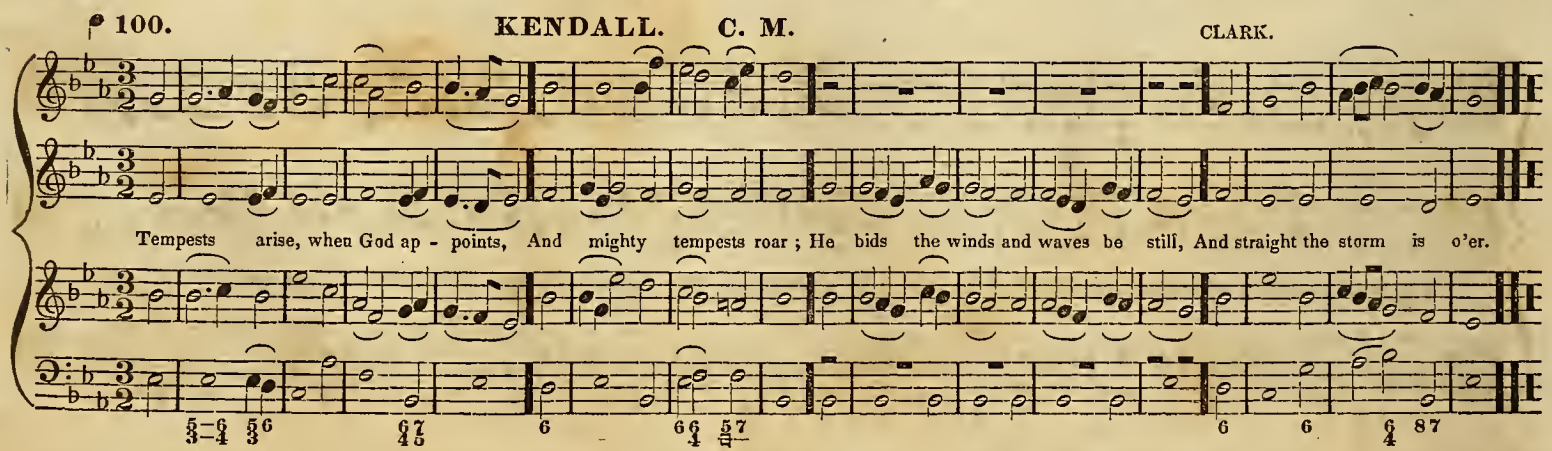
♩100. **HAVANNA.** C. M. DR. HARRINGTON.

How vain are all things here below! How false, and yet how fair! Each pleasure has its poi - son too, And every sweet a snare.

While thee I seek, protecting power, Be my vain wishes stilled; And may this conse - crated hour, With bet - ter hopes be filled!

Thy love the power of thought bestowed, To thee my thoughts would soar; Thy mercy o'er my life has flowed, That mercy I adore.


104.
BLANDFORD. C. M.
T. JACKSON.
2d ending.
Awake, my soul, arise, my tongue, Prepare a tuneful voice, In God, the life of all my joys, Aloud will I rejoice. Aloud will I rejoice.

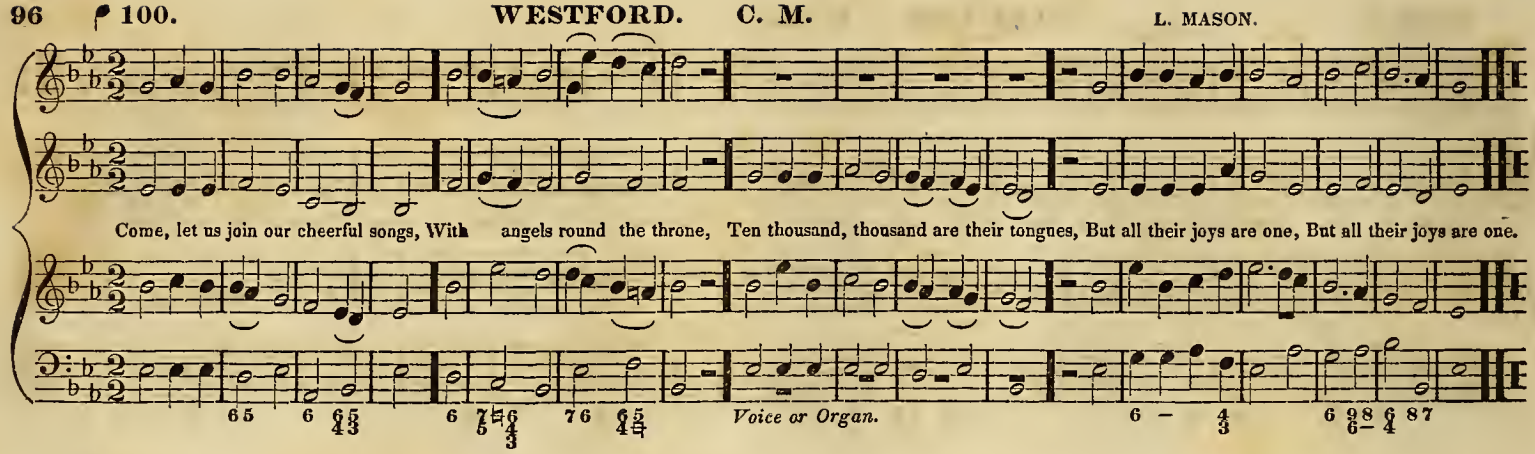

100.
KENDALL. C. M.
CLARK.
Tempests arise, when God ap - points, And mighty tempests roar ; He bids the winds and waves be still, And straight the storm is o'er.

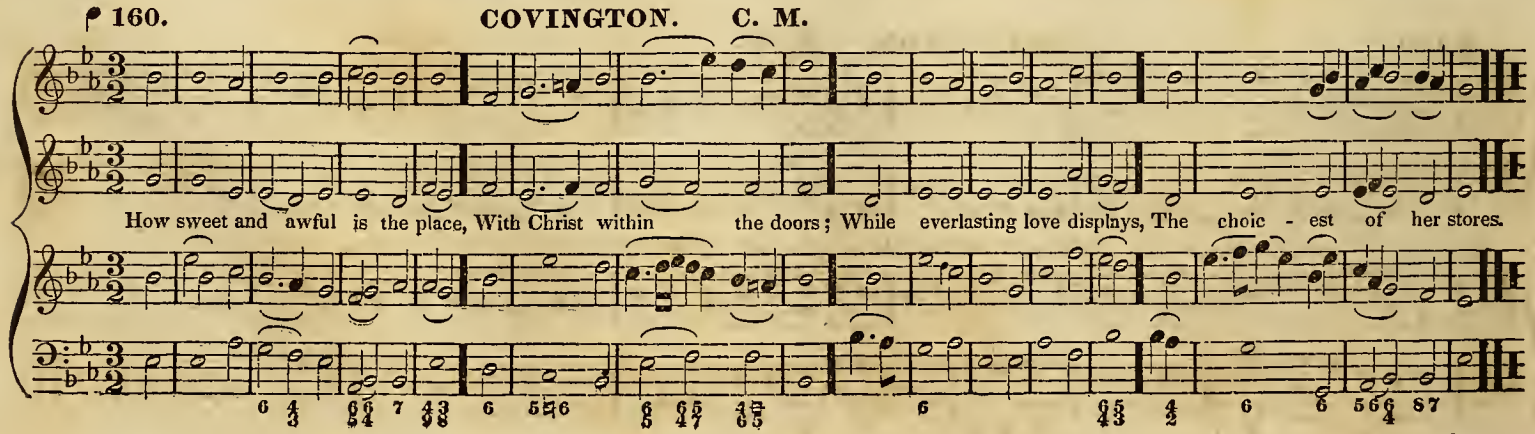
100. OAKLAND. C. M.

Lord, in the morning thou shalt hear, My voice as - cending high; To thee will I direct my prayer, To thee lift up mine eye.

100. PRINCETON. C. M.

Know that his kingdom is supreme, Your lofty thoughts are vain; He calls you gods, that awful name, But ye must die like men, But ye must die like men.


100.
WESTFORD. C. M.
L. MASON.
Come, let us join our cheerful songs, With angels round the throne, Ten thousand, thousand are their tongues, But all their joys are one, But all their joys are one.
Voice or Organ.


160.
COVINGTON. C. M.
How sweet and awful is the place, With Christ within the doors; While everlasting love displays, The choic - est of her stores.

112. SWANWICK. C. M.

LUCAS.

Soon shall the glorious morning dawn, When all thy saints shall rise ; And clothed in their immortal bloom, Attend thee to the skies, Attend thee to the skies.

100. NOTTINGHAM. C. M.

I. SMITH.

2d ending.

Some seraph lend your heaveoly tongue, Or harp of golden string, That I may raise a lofty song, To our e - ternal King.

♩138. **BRIDGEPORT. C. M.** L. MASON.

Great is the Lord; his works of might Demand our noblest songs: Let his assembled saints unite Their har - mony of tongues.

♩100. **BROOMSGROVE. C. M.**

O render thanks and bless the Lord; Invoke his holy name, Acquaint the nations with his deeds, His matchless deeds proclaim, His matchless deeds proclaim.

96. STEPHENS. C. M.

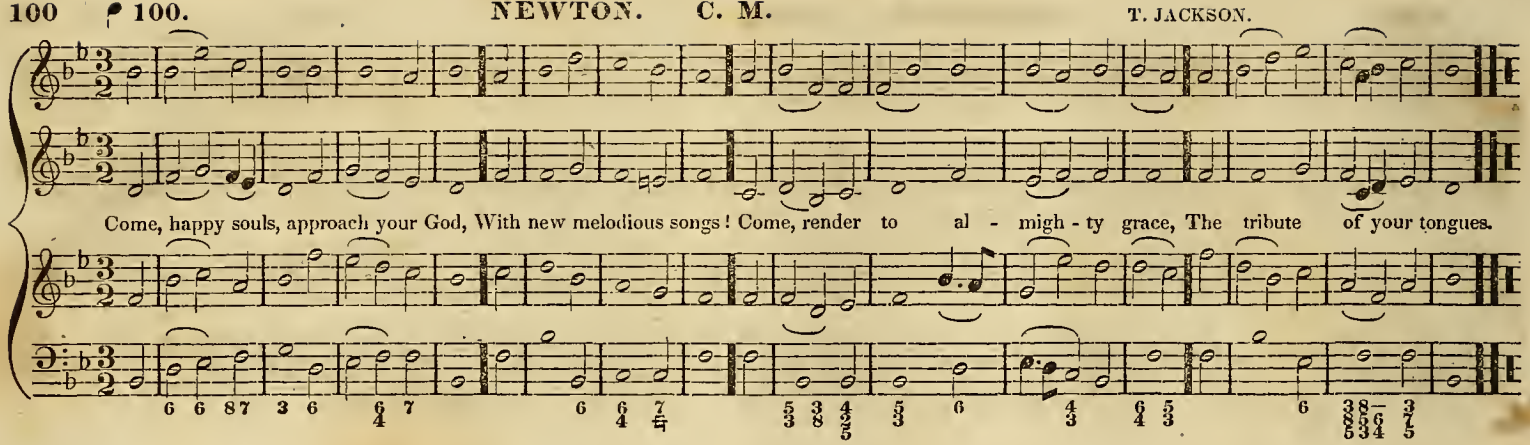
2d ending.

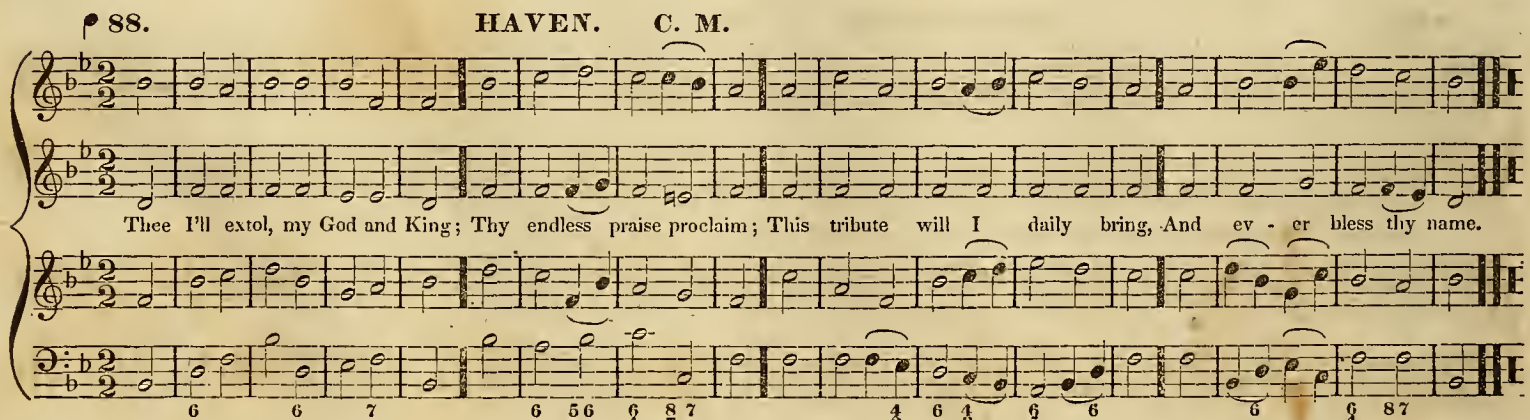
Great God, how in - fi - nite art thou ! What worthless worms are we ! Let all the race of creatures bow, And pay their praise to thee.

88. DUNCHURCH. C. M.

2d ending.

Long as I live, I'll bless thy name, My King, my God of love ; My work and joy shall be the same, In the bright world above.


♩ 100.
NEWTON. C. M.
T. JACKSON.
Come, happy souls, approach your God, With new melodious songs! Come, render to al - migh - ty grace, The tribute of your tongues.


♩ 88.
HAVEN. C. M.
Thee I'll extol, my God and King; Thy endless praise proclaim; This tribute will I daily bring, And ev - er bless thy name.

92. **CAMBRIDGE. C. M.** [MAJOR MODE.] DR. RANDALL.

My songs address thy throne, My songs address thy throne.
P. F.

What shall I render to my God, For all his kiodness shown? My feet shall visit thine abode, My songs address thy throne.

My songs address thy throne, My songs address thy throne.

7 5 6 6/4 87 7 5 3 3 3 3 3 3 56 6/4 87

80. **CAMBRIDGE. C. M.** [MINOR MODE]

My songs address thy throne, My songs address thy throne.

What shall I render to my God, For all his kindness shown? My feet shall visit thine abode, My songs address thy throne.

My songs address thy throne, My songs address thy throne.

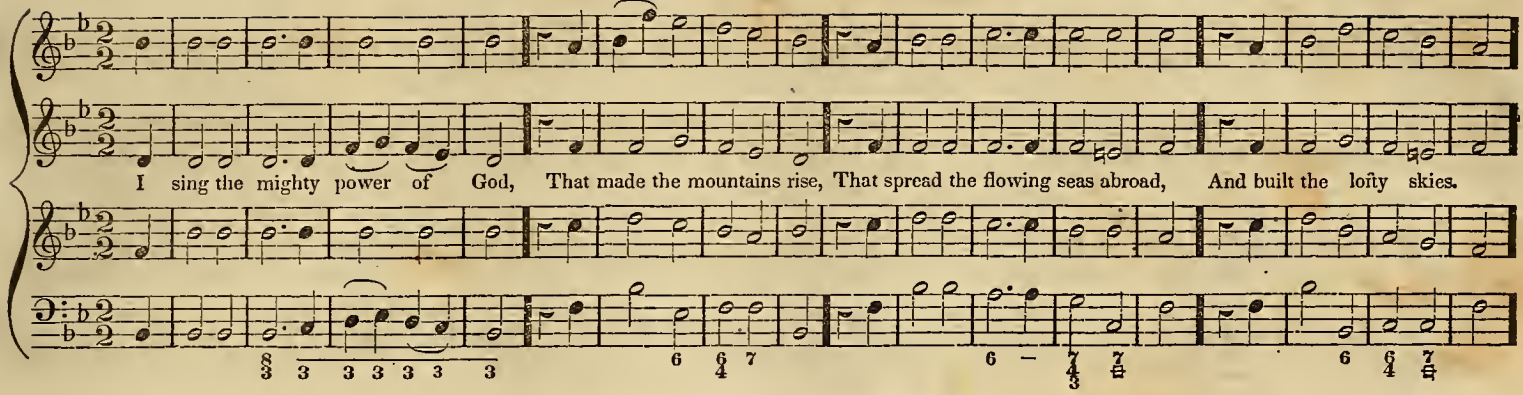
87 6/4 87 87 3 3 3 3 3 3 56 6/4 87

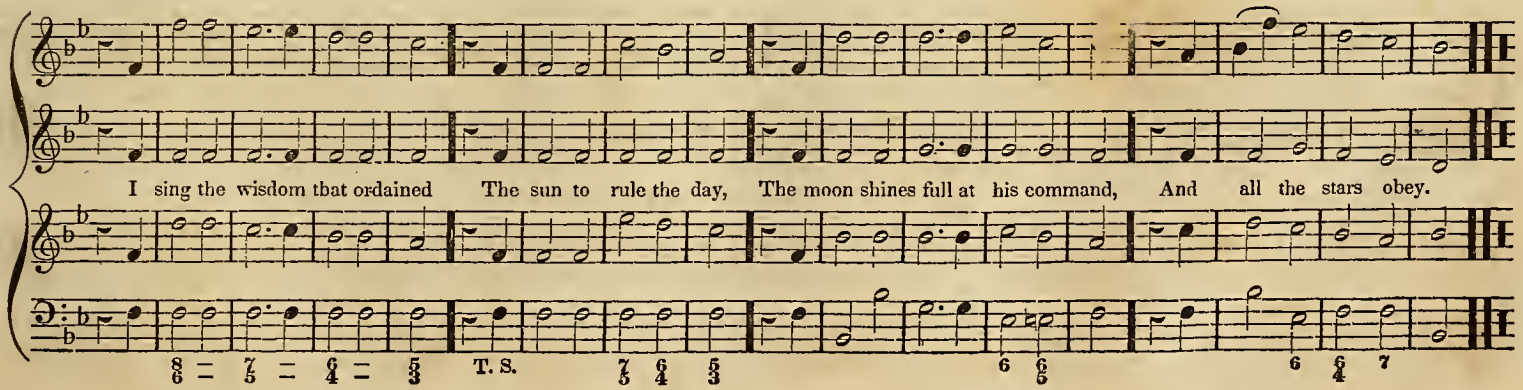
100. MANSFIELD. C. M.

O Thou, to whom all creatures bow, Within this earthly frame, Through all the world how great art thou, How glorious is thy name?

100. St. JAMES's. C. M.

How shall I praise th'eternal God, That in - fin - ite unknown? Who can ascend his high abode, Or come be - fore his throne?


I sing the mighty power of God, That made the mountains rise, That spread the flowing seas abroad, And built the lofty skies.


I sing the wisdom that ordained The sun to rule the day, The moon shines full at his command, And all the stars obey.
T. S.

104. CLIFFORD. C. M.

To Zion's hill I lift mine eyes, From thence is all my aid; From Zion's hill and Zi - on's

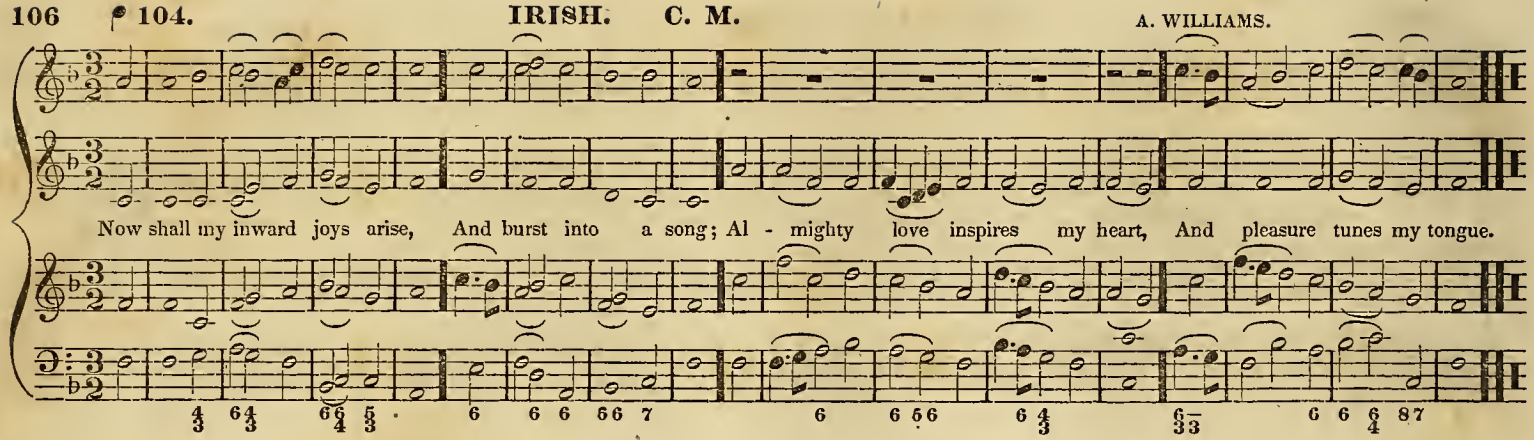
God, From Zi - on's hill and Zi - on's God, Who heaven and earth hath made, Who heaven and earth hath made.

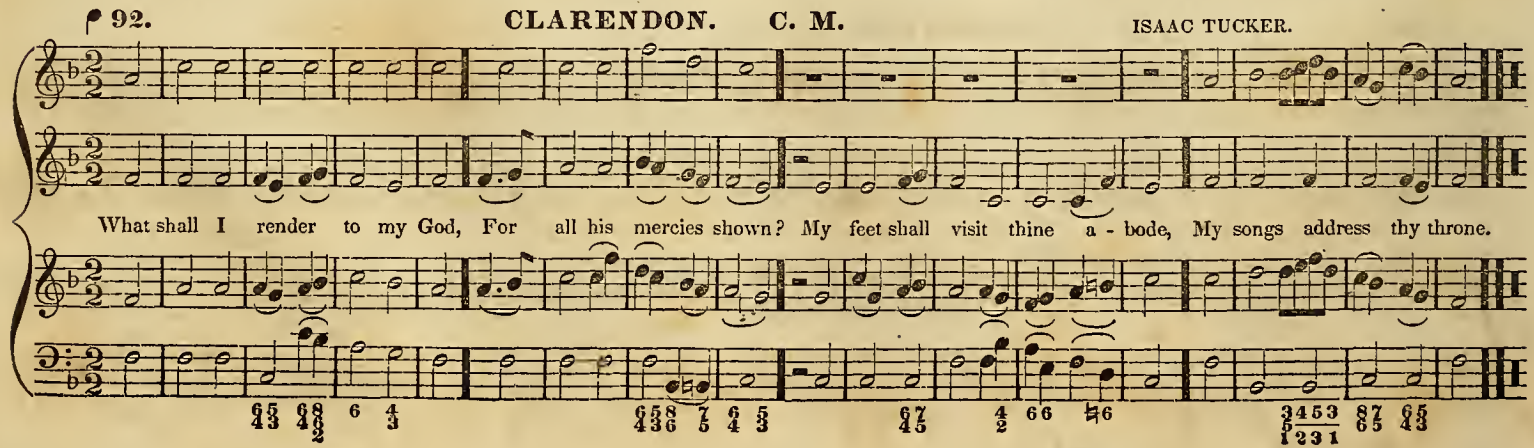
88. **St. DAVID's. C. M.** RAVENSCROFT.

To celebrate thy praise, O God, I will my heart prepare; To all the listening world, will I, Thy wondrous works declare.

88. **LITCHFIELD. C. M.** L. MASON.

Ye hearts with youthful vigor warm, In smiling crowds draw near; And turn from every mortal charm, A Saviour's voice to hear.


104.
IRISH. C. M.
A. WILLIAMS.
Now shall my inward joys arise, And burst into a song; Al - mighty love inspires my heart, And pleasure tunes my tongue.


92.
CLARENDON. C. M.
ISAAC TUCKER.
What shall I render to my God, For all his mercies shown? My feet shall visit thine a - bode, My songs address thy throne.

96 GREENFIELD. C. M.

MICHAEL HAYDN.

Begin, my soul, the lofty strain, In solemn accent sing A sacred hymn of grateful praise, To heaven's almighty King.

88. WINTER. C. M.

READ.

Oh that the Lord would guide my ways, To keep his statutes still; Oh that my God would grant me grace, To know and do his will.

ARCHDALE. C. M.

When God revealed his gracious name, And changed my mournful state, My rapture seemed a pleasing dream, The grace appeared so great.

1st time. 2d time.

The world beheld the glorious change, And did thy hand confess; My tongue broke out in unknown strains, And sung surprising grace.

♩ 104. **St. JOHN's. C. M.**

Now to the Lamb that once was slain, Be endless honors paid; Sal - va - tion, glo - ry, joy remain, For - ev - er on his head.

♩ 104. **FARNSWORTH. C. M.**

On thee, each morning, O my God, My waking thoughts attend; In thee are founded all my hopes, In thee my wishes end.

96. EASTPORT. C. M. [CHANT.]

How long wilt thou forget me, Lord? Must I for - ever mourn? How long wilt thou withdraw from me, Oh! never to return, Oh! never to return.

96. ORMOND. C. M.

2d ending

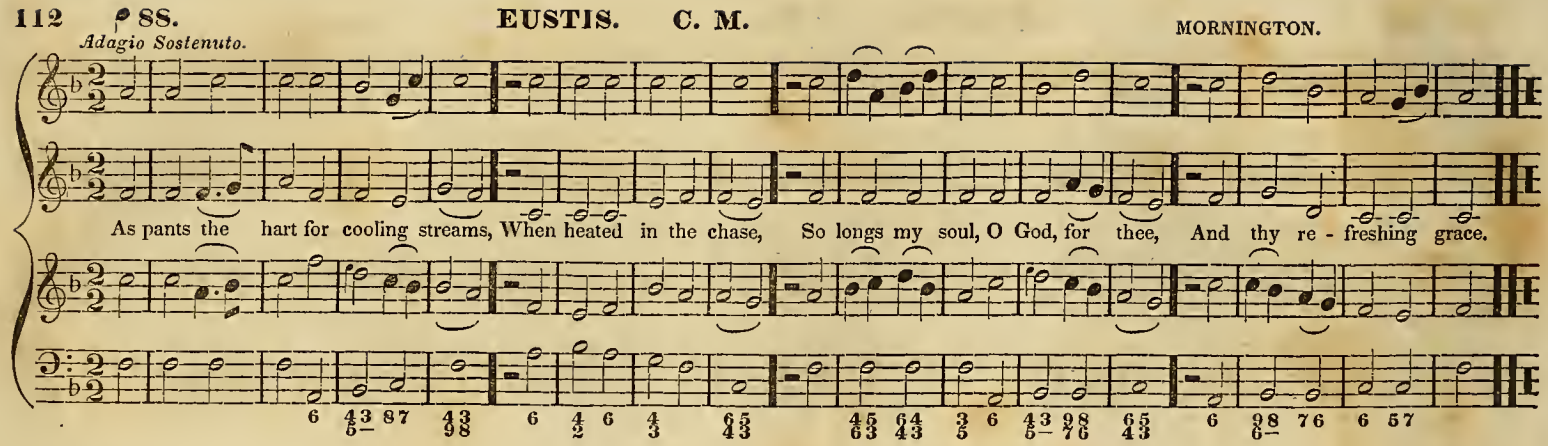
To celebrate thy praise, O Lord, I will my heart prepare; To all the listening world, will I, Thy wondrous works declare.

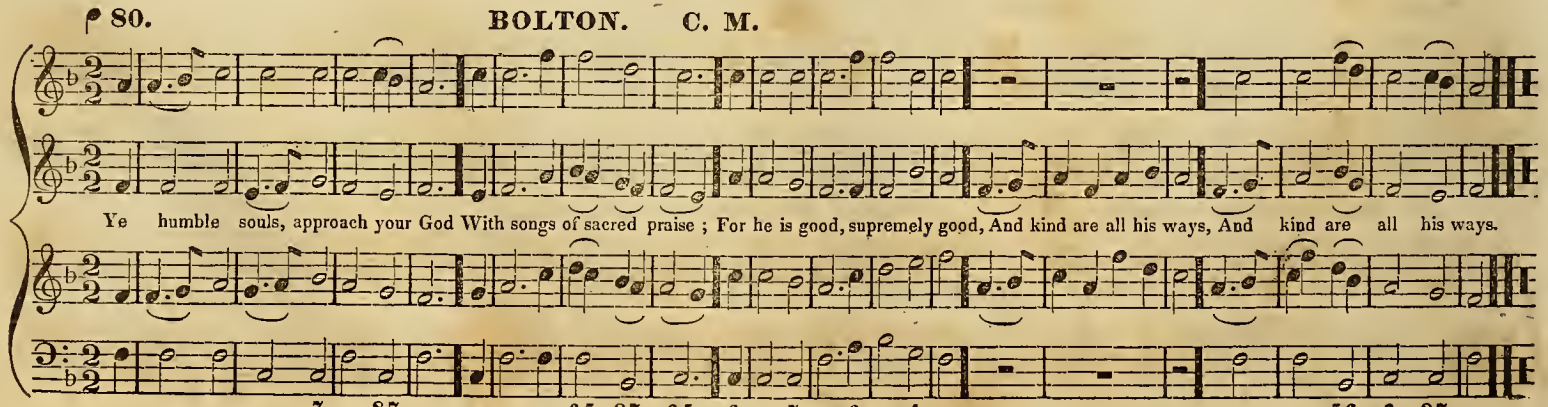
♩ 100. **BEDFORD. C. M.** [NO. 1.]

Lord, thou wilt hear me when I pray, I am for - ev - er thine; I fear before thee all the day, Nor will I dare to sin.

♩ 100. **BEDFORD. C. M.** [NO. 2.]

Let all the lands, with shouts of joy, To God their voices raise; Sing psalms in honor of his name, And spread his glorious praise.


88.
EUSTIS. C. M.
MORNINGTON.
Adagio Sostenuto.
As pants the hart for cooling streams, When heated in the chase, So longs my soul, O God, for thee, And thy re - freshing grace.


80.
BOLTON. C. M.
Ye humble souls, approach your God With songs of sacred praise ; For he is good, supremely good, And kind are all his ways, And kind are all his ways.

96. MEDFORD. C. M.

2d ending.

What shall I render to my God, For all his kindness shown? My feet shall visit thine abode, My songs address thy throne.

96. DORCHESTER. C. M.

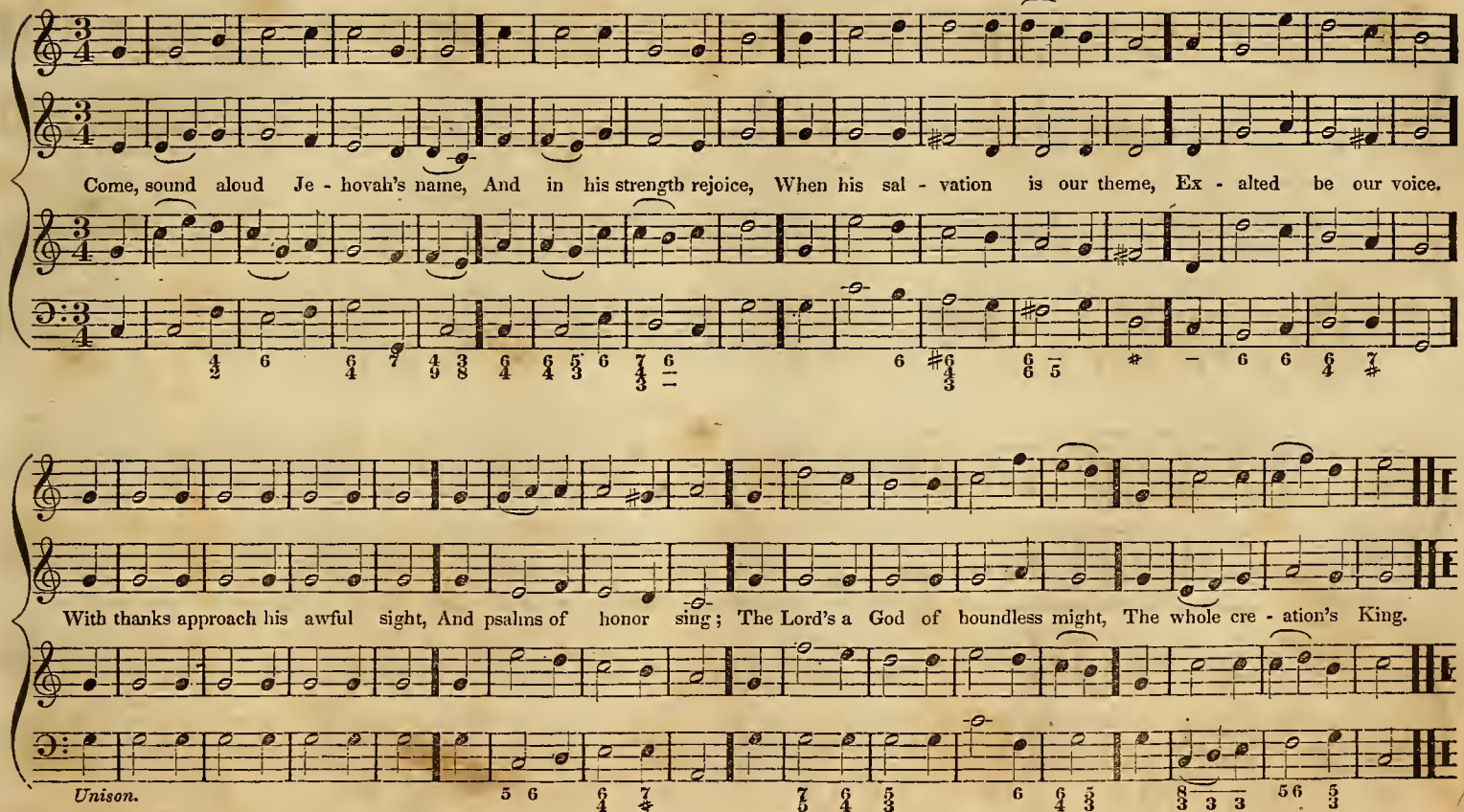
Father of mercies! in thy word, What endless glo - ry shines; For - ev - er be thy name a - dored, For these ce - les - tial lines.

♩ 96. **DEERFIELD. C. M.**

Salvation, O the joyful sound! 'Tis pleasure to our ears; A sovereign balm for every wound, A cordial for our fears.

♩ 84. **LANESBORO'. C. M.**

Early, my God, without delay, I haste to seek thy face; My thirsty spirit faints a - way, My thirsty spirit faints a - way, Without thy cheering grace.


Come, sound aloud Je - hovah's name, And in his strength rejoice, When his sal - vation is our theme, Ex - alted be our voice.
With thanks approach his awful sight, And psalms of honor sing; The Lord's a God of boundless might, The whole cre - ation's King.
Unison.

'Let heaven a - rise, let earth appear!' Thus said th'almighty Lord; The heavens arose, the earth appeared, At his cre - at - ing word.

Thick darkness brooded o'er the deep: God said, 'Let there be light!' The light shone round with smiling ray And scattered ancient night.

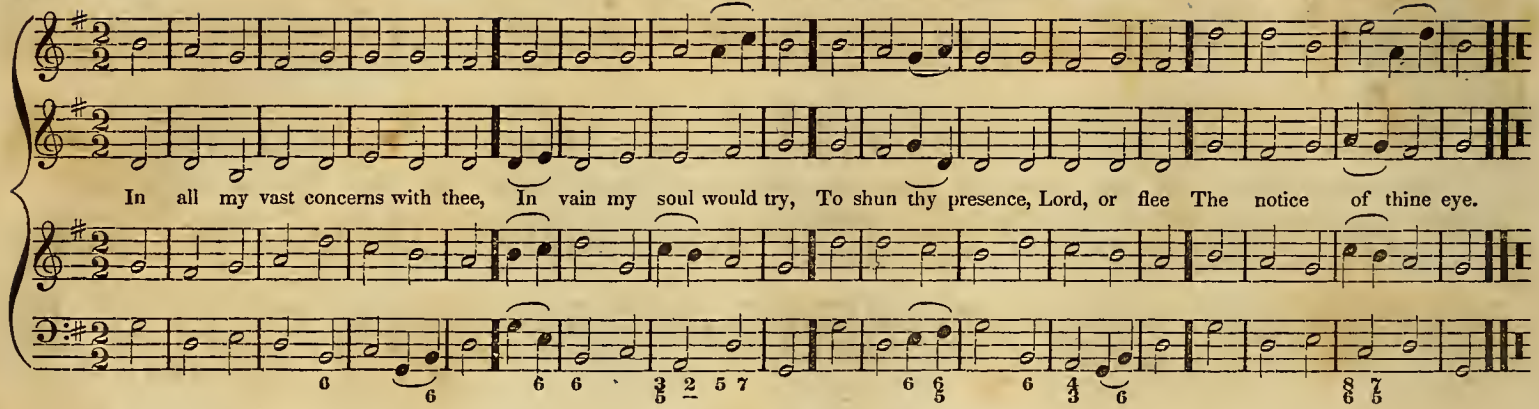
80. PETERBOROUGH. C. M.

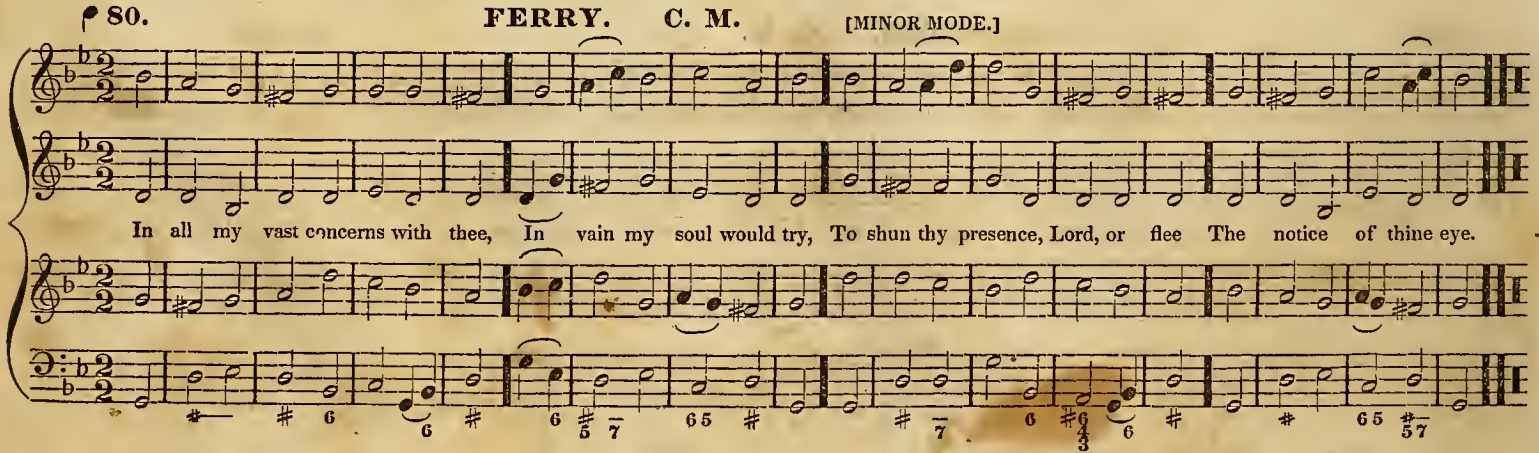
Once more, my soul, the rising day, Saluteth thy waking eyes: Once more, my voice, thy tribute pay, To him who rules the skies.

80. ARLINGTON. C. M.

DR. ARNE.

Jesus, I love thy charming name, 'Tis music to my ear; Fain would I sound it out so loud, That earth and heaven should hear.


88.
FERRY. C. M. [MAJOR MODE.]
WEBBE.
In all my vast concerns with thee, In vain my soul would try, To shun thy presence, Lord, or flee The notice of thine eye.


80.
FERRY. C. M. [MINOR MODE.]
In all my vast concerns with thee, In vain my soul would try, To shun thy presence, Lord, or flee The notice of thine eye.

80. **MEDFIELD. C. M.** WM. MATHER.

In early morn, without delay, O Lord, I seek thy face; My thirsty spirit faints away, Without thy cheering grace.

Tasto.

80. **DUNDEE. C. M.**

Let not despair, nor fell revenge, Be to my bosom known; O give me tears for others' woes, And patience for my own.

♩ 94. *LUTZEN. C. M. MARTIN LUTHER.

Third line, as found in the old German copies.

Sing to the Lord, ye distant lands, Ye tribes of every tongue; His new discovered grace demands, A new and nobler song.

* The melody of this tune (with the exception of the third line) has here been restored to its original form. It is found among the old German Chorals, and was without doubt composed by Luther.

♩ 88. SPENCER. C. M.

2d ending.

With reverence let the saints appear, And bow before the Lord; His high commands with reverence hear, And tremble at his word.

92. *ELY. C. M.

How blest is he, who ne'er consents, By ill advice to walk; Nor stands in sinners' ways, nor sits, Where men profanely talk.

* From "The whole Book of Psalms," published by Thomas Ravenscroft, London, 1633.

80. ROCHESTER. C. M.

God, my sup-port-er and my hope, My help for-ev-er near; Thine arm of mercy held me up, When sinking in despair.

100. MEAR. C. M.

O 'twas a joyful sound, to hear, Our friends de - vout - ly say, 'Up, Israel, to the temple haste, And keep the festal day.'

92. CHELTENHAM. C. M.

RAVENSCROFT.
2d ending.

My God, my everlasting hope, I live upon thy truth; Thy hands have held my childhood up, Thou hast preserved my youth.

♩ 96. **ABINGTON. C. M.** DR. HEIGHINGTON

Far from the world, O Lord, I flee, From strife and tumult far; From scenes where sin is waging still, Its most suc - cess - ful war.

♩ 96. **WALNEY. C. M.** DR. BOYCE.

Sing to the Lord, Je - ho - vah's name, And in his strength rejoice; When his sal - va - tion is our theme, Ex - alt - - ed be our voice.

♩ 104. **ASHLEY. C. M.** DR. MADAN.

Salvation, O the joyful sound, 'Tis pleasure to our ears; A sovereign balm for every wound, A cordial for our fears.

♩ 104.

Glory, honor, praise, and power, Be unto the Lamb forever, Jesus Christ is our Redeemer! Hal-le - lu-jah! Hal-le - lu-jah! Hal-le-lu-jah! Praise the Lord!

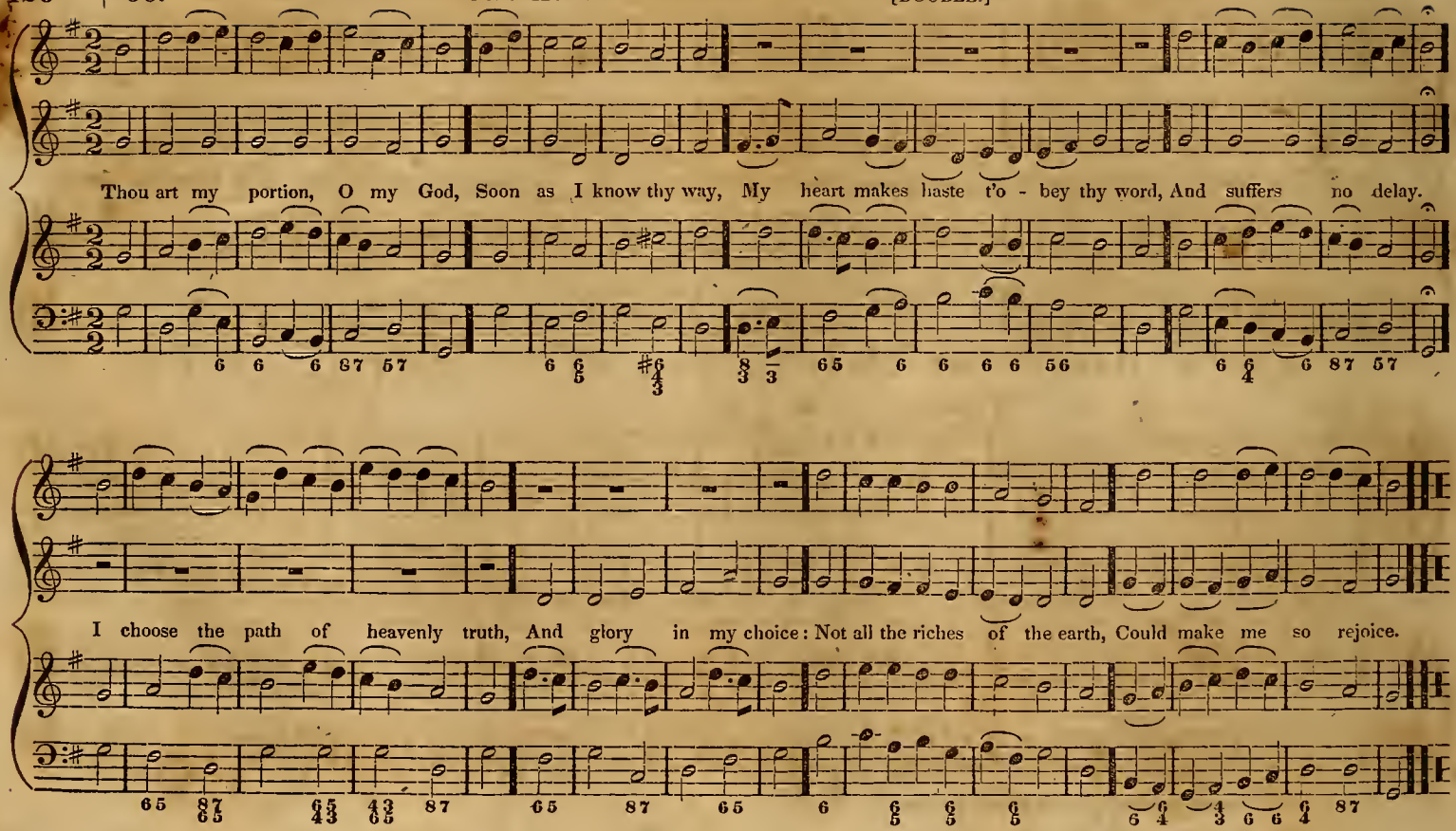
♩ 96. **YORK. C. M.** [NO. 1.]

Thee we adore, e - ternal name, And humbly own to thee, How feeble is our mortal frame, What dying worms are we!

♩ 96. ***YORK. C. M.** [NO. 2..]

Thee we adore, e - ternal name, And humbly own to thee, How feeble is our mortal frame, What dying worms are we!

* In this copy, the principal melody is given to the Tenor.


Thou art my portion, O my God, Soon as I know thy way, My heart makes haste t'o - bey thy word, And suffers no delay.
I choose the path of heavenly truth, And glory in my choice: Not all the riches of the earth, Could make me so rejoice.

♩ 100. **MELODY. C. M.** LEACH.

Come, let us join our cheerful songs, With angels round the throne; Ten thousand thou - - sand are their tongues, But all their joys are one.

♩ 96. **BETHLEHEM. C. M.** DR. MADAN.

While shepherds watched their flocks by night, All seated on the ground, All seated on the ground, The angel of the Lord came down, And glory shone around, And glory shone around.

♩ 96. **St. MARTIN's. C. M.** TANSUR.

O thou, to whom all creatures bow, Within this earthly frame, Through all the world how great art thou, How glorious is thy name!

♩ 88. **FRANKLIN. C. M.** L. MASON.

Hope looks beyond the bounds of time, When, what we now deplore, Shall rise in full im - mor - tal prime, And bloom to fade no more.

100. MARLOW. C. M. [CHANT.]—[MAJOR MODE.]

1. Let all the lands, with shouts of joy, To God their voices raise; Sing psalms in honor of his name, And spread his glorious praise.

92. MARLOW. C. M. [MINOR MODE.]

2. And let them say, 'How dreadful, Lord, In all thy works art thou; Beneath thy power, thy stubborn foes Shall all be forced to bow.'

♩ 69. **St. ANN's. C. M.** DR. CROFT.

My God, my portion, and my hope, My ev - er - last-ing all! I've none but thee in heaven above, Or on this earthly ball.

♩ 100. **COLCHESTER. C. M.** WILLIAMS.

O 'twas a joyful sound, to hear, Our friends devoutly say, 'Up, Israel, to the temple haste, And keep the festal day.'

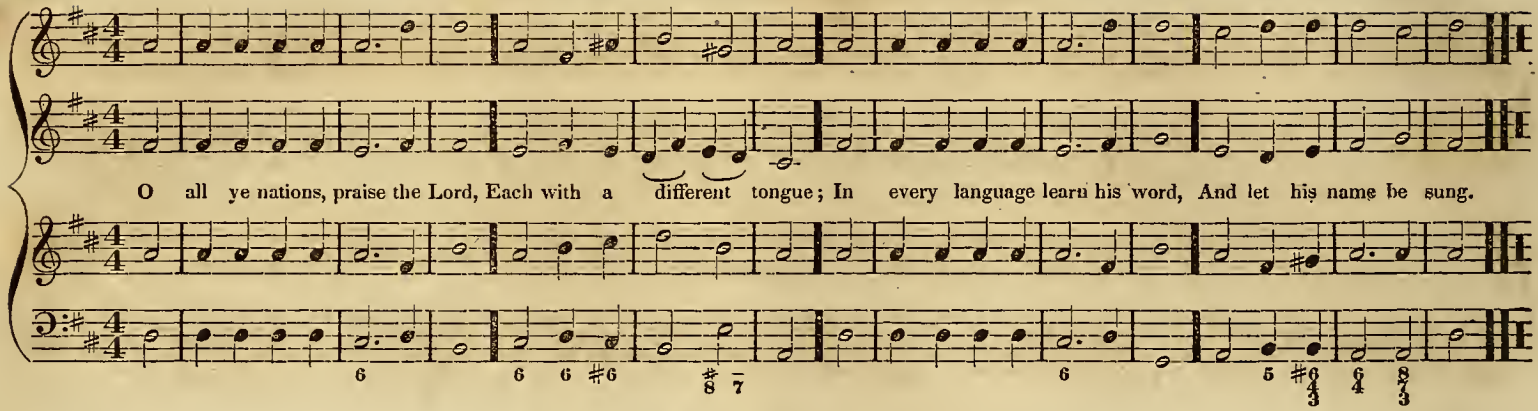
288. SAXONVILLE. C. M.

Awake, my soul, stretch every nerve, And press with vigor on: A heavenly race demands thy zeal, A bright immortal crown.

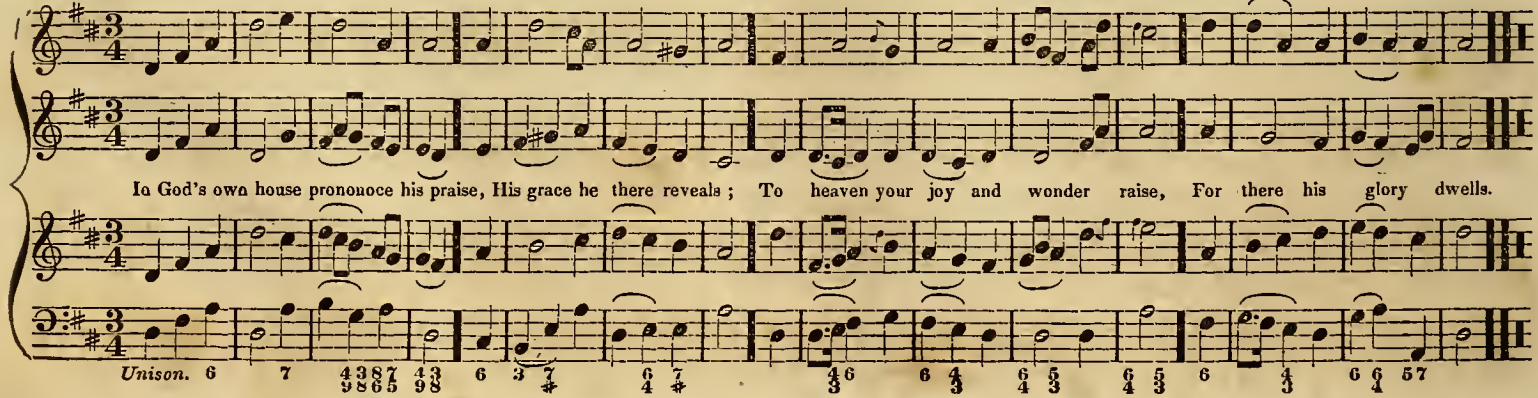
108. BOWDOIN. C. M.

How vain are all things here below! How false, and yet how fair! Each pleasure hath its poison too, And every sweet a snare.

♩ 88. **TALLIS' CHANT. C. M.** TALLIS.



♩ 112. **BRAINTREE. C. M.**



104. BALDWIN. C. M.

2d ending.

Let Zion and her sons rejoice, Behold the promised hour! Her God hath heard her mourning voice, And comes t'exalt his power.

76. CORINTH. C. M.

2d ending.

1. I love to steal awhile away, From every cumbering care, And spend the hours of setting day, In humble, grateful prayer.

2. I love to think on mercies past, And future good implore; And all my cares and sorrows cast, On him whom I adore.

M

100. CONWAY. C. M.

Come, let us lift our joyful eyes Up to the courts above, And smile to see our Father there, And smile to see our Father there, Upon a throne of love.

100. WESTMORELAND. C. M. [DOUBLE.] [MORAVIAN TUNE.]

I'm not ashamed to own my Lord, Or to defend his cause, D. C.

Maintain the honor of his word, The glo - ry of his cross. Jesus, my God! I know his name, His name is all my trust;

Nor will he put my soul to shame, Nor let my hope be lost. D. C.

Fine.

Lord, hear the voice of my complaint, Accept my secret prayer; To thee alone, my King, my God, Will I for help repair.

88. HOWARD's. C. M. [MINOR MODE.]

Lord, hear the voice of my complaint, Ac - cept my secret prayer; To thee a - lone, my King, my God, Will I for help repair.

♩ 80. **CANTERBURY. C. M.** RAVENSCROFT.

Now let Je - ho - vah be adored, On whom our hopes depend; For who, ex - cept the mighty Lord, His people can defend?

♩ 96. **ALBOROUGH. C. M.** V. NOVELLO.

2d ending.

O praise the Lord with one consent, And magnify his name; Let all the servants of the Lord, His worthy praise proclaim.

♩ 100. **JORDAN.** C. M. HARWOOD.

Shepherds rejoice, lift up your eyes, And send your fears away; News from the region of the skies! The Saviour's born to-day.

♩ 100. **STAMFORD.** C. M. W. TANSUR.

The glorious armies of the sky, To thee, almighty King, Harmonious anthems consecrate, And Hal - le - lu - jahs sing.

♩ 96. **DEDHAM. C. M.**

Sweet was the time when first I felt, The Saviour's pardoning blood, Applied to cleanse my soul from guilt, And bring me home to God.

♩ 112. **ARUNDEL. C. M.** [Words from Dr. Willard's Hymns.]

Soli, or Tutti. *Tutti.*

God over all, to thee we bow, To thee our homage bring; Joyfully raise, anthems of praise, And loud thy wonders sing.

The various months thy goodness crowns, How beauteous are thy ways! The bleating flocks spread

o'er the downs, And shepherds shout, And shepherds shout, And shepherds shout thy praise.

92. **DEVIZES.** C. M. TUCKER.

Come let us join our cheerful songs, With angels round the throne; Ten thousand, thousand are their tongues, But all their joys are one, But all our joys are one.

100. **BARBY.** C. M.

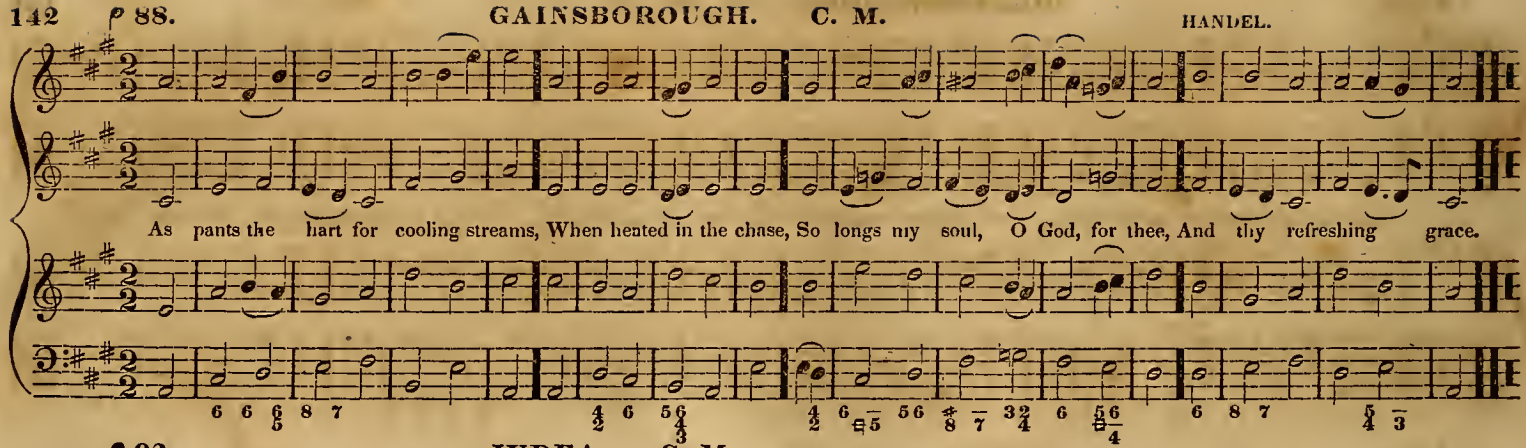
Hope looks beyond the bounds of time, When, what we now deplore, Shall rise in full immortal prime, And bloom to fade no more.

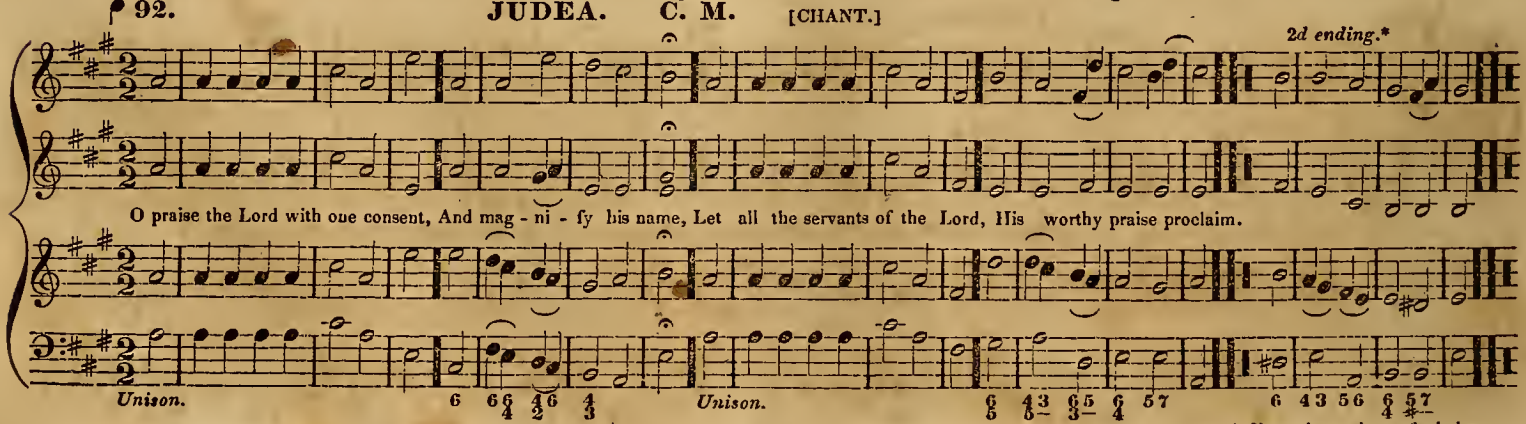
100. CHESTERFIELD. C. M.

Lord, when my raptured thought surveys, Creation's beauties o'er, All nature joins to teach thy praise, And bid my soul adore.

100. TWEED. C. M.

How sweet the memory of thy grace, My God, my heavenly King: Let age to age thy righteousness, In sounds of glory, sing!





* Not to be used as a final close.

There is a land of pure de - light, Where saints im-mor - tal reign; E - ternal day excludes the night, And pleasures banish pain.

Sweet fields beyond the swelling flood, Stand dressed in living green; So to the Jews old Canaan stood, While Jordan rolled between.

This passage may be sung alternately by Trebles and Tenors.

♩ 96. **MANCHESTER. C. M.** DR. WAINWRIGHT.

There is a land of living joy, Beyond the utmost skies, Where scenes of bliss without alloy, In boundless prospect rise.

♩ 96. **NEW-YORK. C. M.** DR. BLOW.

Blest morning, whose first opening rays, Beheld our rising God; That saw him triumph o'er the dust, And leave his last abode.

C. M. How large the promise, how divine, To Abraham and his seed! 'I'll be a God to thee and thine,

11s & 8s. Be joyful, ye servants and children of God, And sing of his mercy and might; With grateful de - votion, at - tend in his courts,

Chorus.

Sup - ply - ing all their need,' 'I'll be a God to thee and thine, Sup - ply - ing all their need.'

While duty and pleasure in - vite, With grateful de - votion at - tend in his courts, While duty and pleasure in - vite.

* By omitting the Ties, so as to make three syllables in a measure.

♩ 88. **BRADFORD. C. M.** HANDEL.

I know that my Re - deemer lives, And ev - er prays for me; Sal - vation to his saints he gives, And life and lib - er - ty.

♩ 96. **WARSAW. C. M.**

A new and nobler song,

Sing to the Lord, ye distant lands, Ye tribes of every tongue; His new discovered grace demands, A new and nobler song, A new and nobler song.

A new and nobler song,

96. PLYMPTON. C. M.

DR. ARNOLD.

Now let our drooping hearts re - vive, And every tear be dry; Why should these eyes be drowned in grief, Which view a Saviour nigh?

100. CORNISH. C. M.

R. SPOFFORTH.

2d ending.

Now let our drooping hearts revive, And every tear be dry; Why should these eyes be drowned in grief, Which view a Saviour nigh?

MILLER. C. M. [MINOR MODE.]

DR. MILLER.

1. My soul lies cleaving to the dust, Lord, give me life di - vine; From vain desires and every lust, Turn off these eyes of mine.

2. Are not thy mercies sovereign still? And thou a faithful God? Wilt thou not grant me warmer zeal, To run the heavenly road?

MILLER. C. M. [MAJOR MODE.]

2d ending.

3. Then shall I love thy gospel more, And ne'er forget thy word; When I have felt thy quickening power To draw me to the Lord.

80. St. AUSTIN's. C. M.

WM. HORSLEY.

2d ending.

Behold thy waiting servant, Lord, Devoted to thy fear; Remember and confirm thy word, For all my hopes are there.

100. SACO. C. M.

E - ternal power, al - mighty God, Who can approach thy throne; Accessless light is thine abode, To angel eyes unknown.

80. ELGIN. C. M.

That awful day will surely come, Th'appointed hour makes haste, When I must stand before my Judge, And pass the solemn test.

96. BERWICK. C. M.

2d ending.

To celebrate thy praise, O Lord, I will my heart prepare; To all the listening world, thy works, Thy wondrous works declare.

92. WORKSOP. C. M.

Teach me the measure of my days, Thou Maker of my frame; I would survey life's narrow space, And learn how frail I am.

96. WALSALL. C. M.

PURCELL.

Rebuke me not, O Lord, for - give; In mercy O reprove; And in thy mer - cy grant re - lief, Nor cast me from thy love.

80. **WINDSOR. C. M.** G. KIRBY.

My God, how many are my fears! How fast my foes increase; Their number how it mul - ti - plies, How fatal to my peace!

92. **BURFORD. C. M.** PURCELL.

Dark was the night, and cold the ground, On which the Lord was laid; His sweat, like drops of blood, ran down, In ag - o - ny he prayed.

96. FUNERAL THOUGHT. C. M.

SMITH.

Hark! from the tombs, a doleful sound, My ears, attend the cry; Ye living men, come view the ground, Where you must shortly lie.

80. GRAFTON. C. M.

How oft, alas! this wretched heart, Has wandered from the Lord! How oft my roving thoughts depart, For - get - ful of his word.

♩ 80. **LEBANON. C. M.** BILLINGS.

Lord, what is man, poor feeble man, Born of the earth at first? His life a shadow, light and vain, Still hastening to the dust.

♩ 80. **St. MARY's. C. M.**

2d ending.

Lord, what is man, poor feeble man, Born of the earth at first? His life a shadow, light and vain, Still hastening to the dust.

72 BANGOR. C. M.

RAVENSCROFT. *2d ending.*

Hark! from the tombs, a doleful sound, My ears attend the cry; Ye living men, come view the ground, Where you must shortly lie.

80. WENHAM. C. M.

L. MASON. *2d ending.*

Teach me the measure of my days, Thou Maker of my frame; I would survey life's narrow space, And learn how frail I am.

♩84. WACHUSETT. C. M. L. MASON.

2d ending.

Oh! for a closer walk with God, A calm and heavenly frame; A light to shine upon the road, That leads me to the Lamb!

♩84. CHESTER. C. M. L. MASON.

That awful day will sure - ly come, Th'appointed hour makes haste, When I must stand be - fore my Judge, And pass the solemn test.

80. BLACKBURN.* C. M.

2d ending.

Behold thy waiting servant, Lord, De - voted to thy fear: Remember and confirm thy word, For all my hopes are there.

* For this beautiful melody the author is indebted to Mr. George Pollock.—

80. HAARLEM. C. M. [GERMAN TUNE.]

Strait is the way, the door is strait, That leads to joys on high; 'Tis but a few that find the gate, While crowds mistake and die.

80. BETHER. C. M.

DR. HOWARD

2d ending.

Return, O God of love, return, Earth is a tiresome place; How long shall we, thy children, mourn, Our absence from thy face?

92. HARTLAND. C. M.

Behold thy waiting servant, Lord, De - voted to thy fear; Remember and con - firm thy word, For all my hopes are there.

♩96. **COLLINGHAM. C. M.** I. JACKSON.

2d. ending.

By foreign streams that murmered round, While captive Israel mourned, Their mind was free—their thoughts unbound, Were still towards Zion turned.

♩96. **RYE. C. M.**

Great God, to thee my grateful tongue, My fervent thanks shall raise; Inspire my heart to raise the song, Which cel - ebrates thy praise, Which cel - e - brates thy praise.

♩ 96. **PATMOS. C. M.** [GREGORIAN CHANT.]

Sing to the Lord, ye distant lands, Sing loud with solemn voice; Let every tongue ex - alt his praise, And every heart rejoice.

♩ 96. **MILETUS. S. M.** [CHANT.] L. MASON.

Is this the kind re - turn, Are these the thanks we owe; Thus to abuse e - ternal love, Whence all our blessings flow?

♩ 92. **WATCHMAN. S. M.** LEACH.

2d ending.

My soul with patience waits, For thee, the living God; My hopes are on thy promise built, Thy never failing word.

♩ 100. **MOUNT EPHRAIM. S. M.** MILGROVE.

Your harps, ye trembling saints, Down from the willows take; Loud to the praise of love divine, Bid eve - ry string awake!

P 80.

BEVERLY. S. M.

2d ending.

Let songs of endless praise, From every nation rise; Let all the lands their tribute raise, To God, who rules the skies.

P 96.

FAIRFIELD. S. M.

R. HARRISON.

2d ending.

Let differing nations join, To cele - brate thy fame; Let all the world, O Lord, combine, To praise thy glorious name.

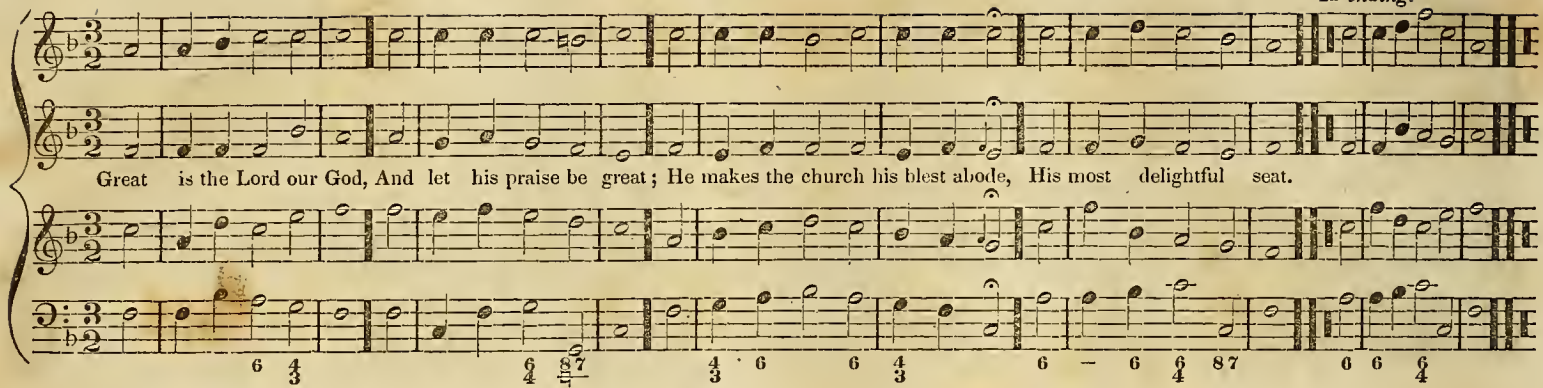
♩96. **HUDSON. S. M.** R. HARRISON.

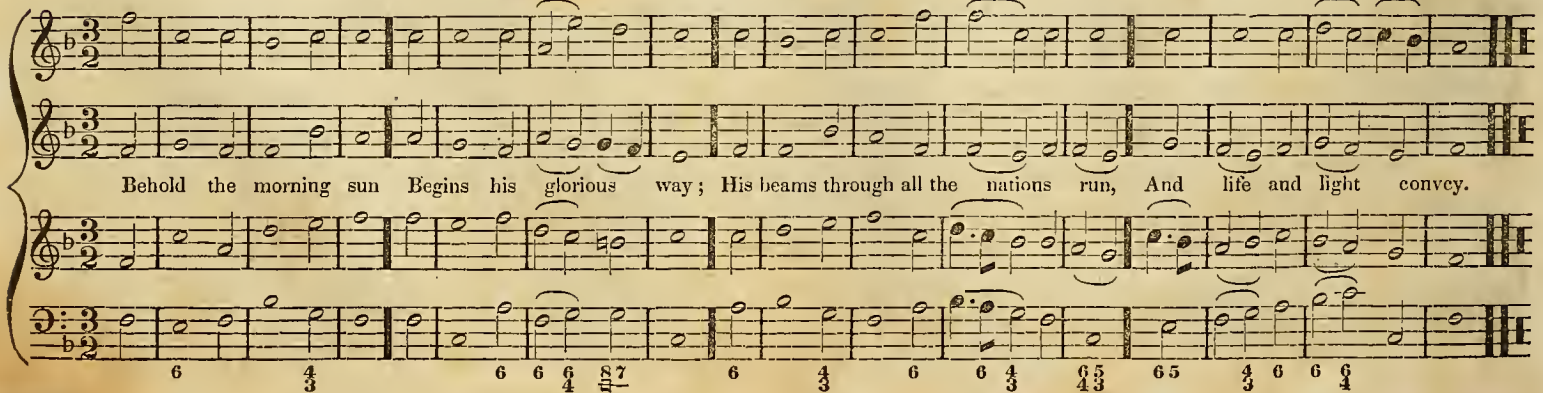
2d ending.

Ye saints, in concert join, Your tuneful voices raise; And cel - e - brate in songs divine, Your great Cre - ator's praise

♩112. **FROOME. S. M.** I. HUSBAND.

Ye saints, in concert join, Your tuneful voi - ces raise; And celebrate in songs divine, Your great Cre - ator's praise, Your great Creator's praise.


96.
DOVER. S. M.
2d ending.
Great is the Lord our God, And let his praise be great; He makes the church his blest abode, His most delightful seat.


100.
SUTTON. S. M.
Behold the morning sun Begins his glorious way; His beams through all the nations run, And life and light convey.

♩108. **INVERNESS. S. M.** L. MASON.

1. O cease, my wandering soul, On restless wing to roam; All this wide world, to either pole, Has not for thee a home.

2. Behold the ark of God! Behold the open door; Oh! haste to gain that dear a - bode, And rove, my soul, no more.

3. There, safe thou shalt abide, There, sweet shall be thy rest, And every longing sat - is - fied, With full sal - vation blest.

♩96. **BLADENBURG. S. M.** [GERMAN TUNE.]

*2d ending.**

Exalt the Lord our God, And worship at his feet; His nature is all ho - li - ness, And mercy is his seat.

* Not to be used as a final close.

80. BETHANY. S. M. [GREGORIAN CHANT.]

[No. 1.]

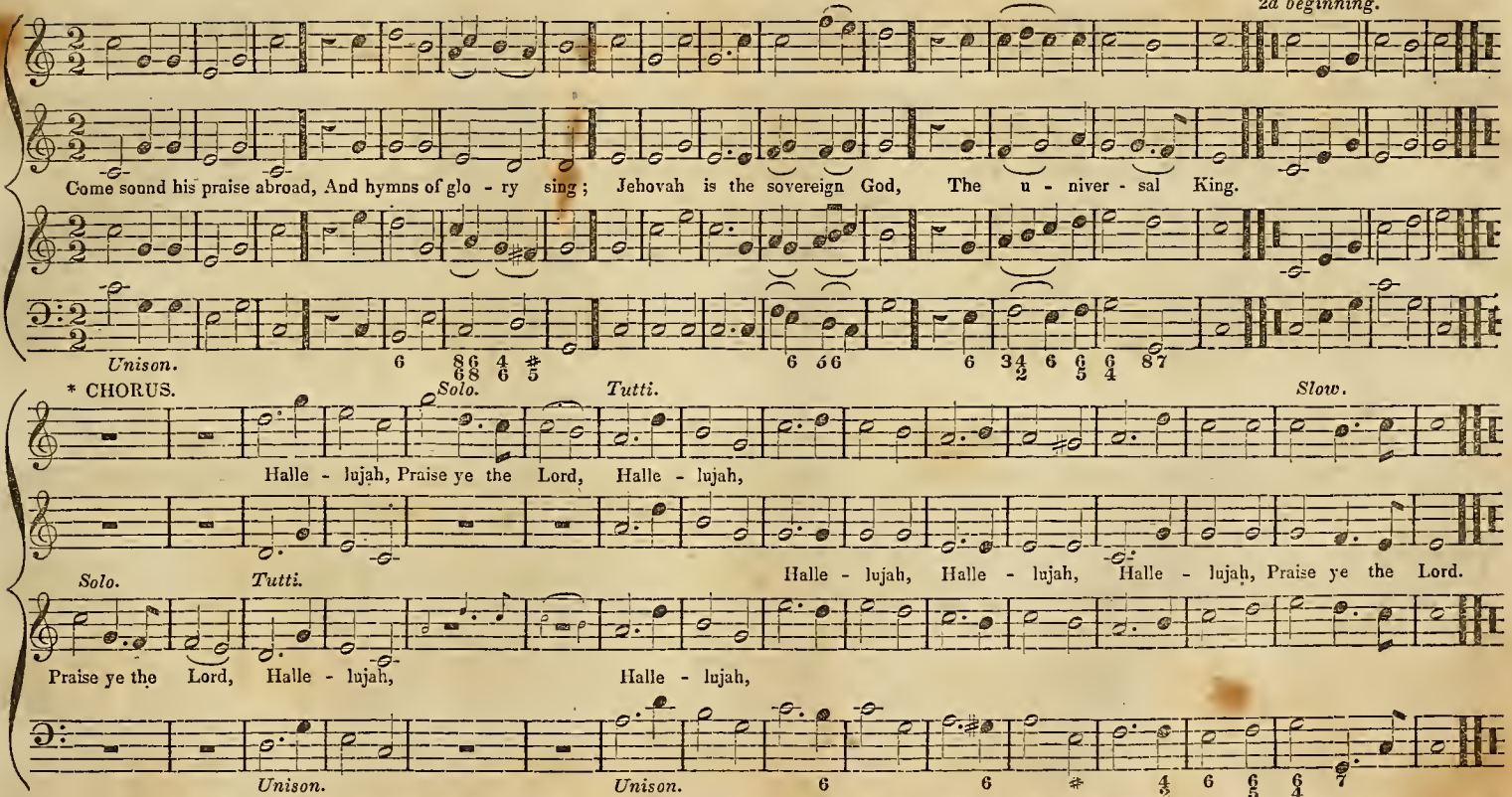
First Treble.
Second Treble.
Tenor.
Base.

Is this the kind re - turn! Are these the thanks we owe! Thus to abuse e - ternal love, Whence all our blessings flow!

[No. 2.]

[No. 3.]

[No. 4.]



* This Chorus has received a new arrangement, in which the rhythm has been corrected. A regular answer to the Treble Solo is also given in the Tenor. Should any, however, prefer the Treble Solo throughout, the small notes may be used, and the Tenor Solo omitted.

108. BEVERIDGE. S. M.

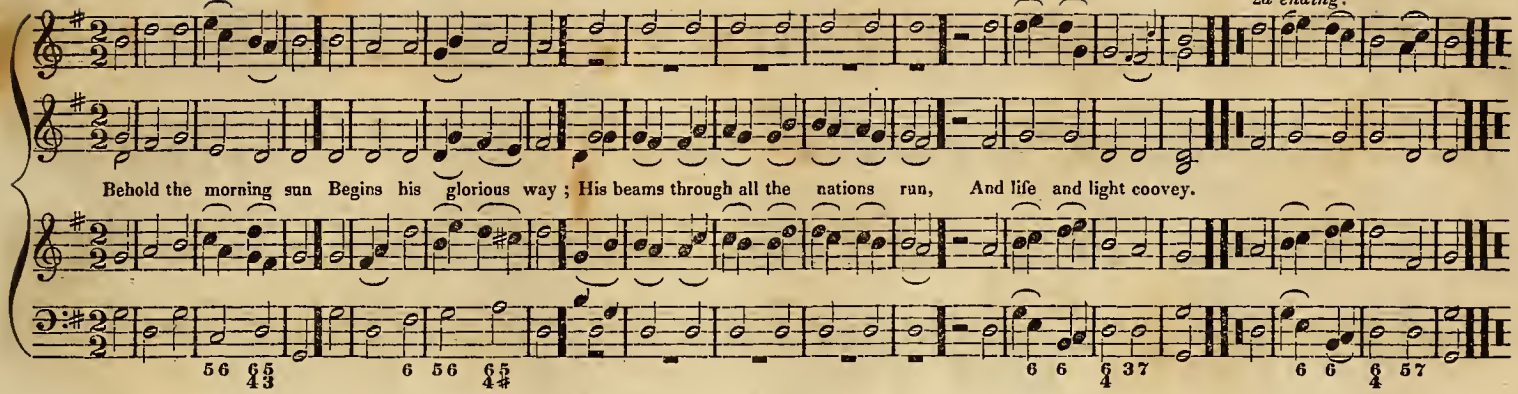
A. WILLIAMS.

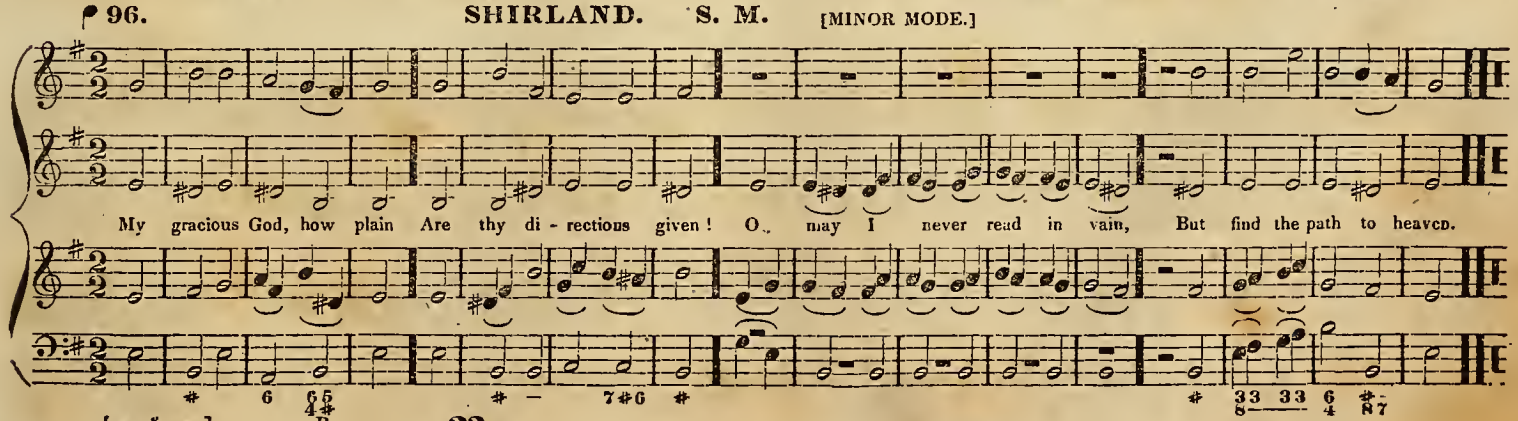
Welcome, sweet day of rest, That saw the Lord arise; Welcome to this re - vi - ving breast, And these re - joicing eyes.

104. UTICA. S. M.

L. MASON.

Behold, the lofty sky Declares its Maker God; And all the starry works on high, Proclaim his power abroad.


96.
SHIRLAND. S. M. [MAJOR MODE.]
STANLEY.
2d ending.
Behold the morning sun Begins his glorious way; His beams through all the nations run, And life and light coovey.


96.
SHIRLAND. S. M. [MINOR MODE.]
My gracious God, how plain Are thy di - rections given! O, may I never read in vain, But find the path to heaven.

My soul, repeat his praise, Whose mercies are so great; Whose anger is so slow to rise, So ready to abate.

F.

High as the heavens are raised Above the ground we tread, So far the riches of his grace Our highest thoughts exceed, Our highest thoughts exceed.

F. P. F.

Unison.

♩100. **EASTBURN. S. M.** HARWOOD.

2d ending.

To God, in whom I trust, I lift my heart and voice; O let me not be put to shame, Nor let my foes rejoice.

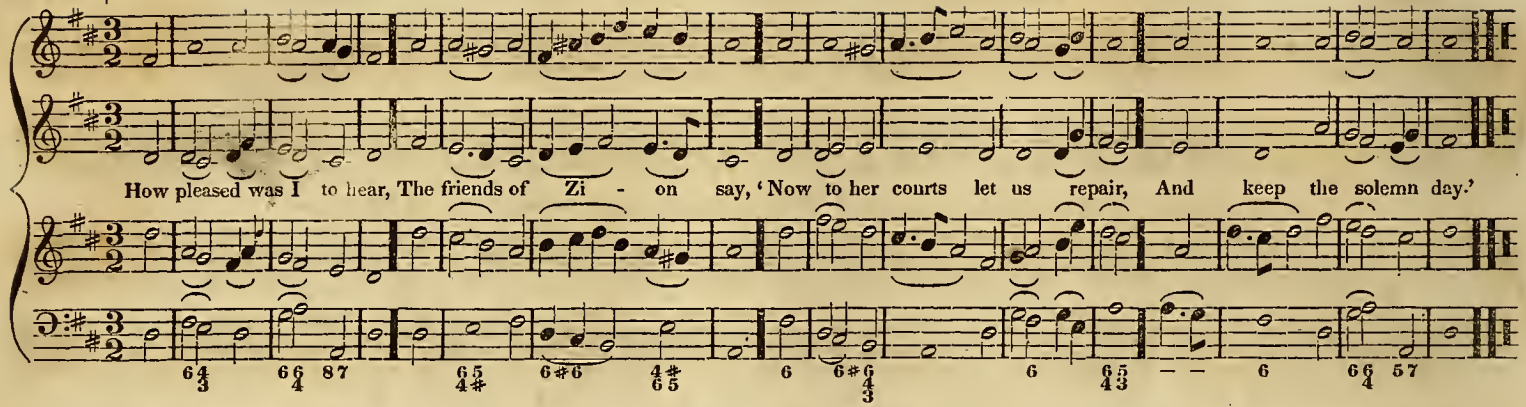
♩100. **CLAPTON. S. M.** [CHANT.] JONES.

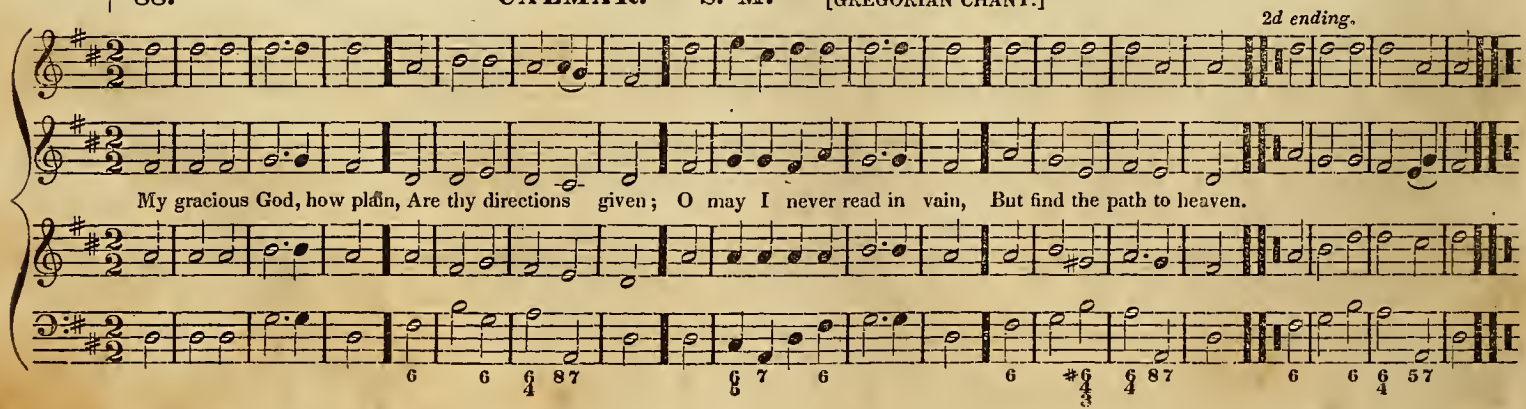
2d ending.

1. Thy name, Almighty Lord, Shall sound through distant lands: Great is thy grace and sure thy word; Thy truth forever stands.

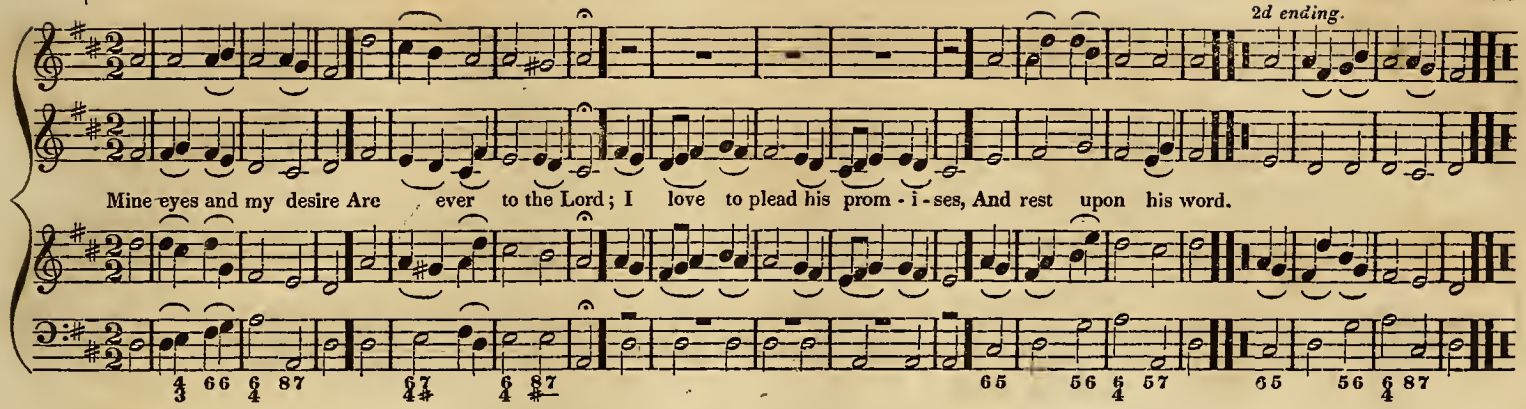
2. Far be thine honor spread, And long thy praise endure; Till morning light and evening shade Shall be exchanged no more.

Unison. *Unison*

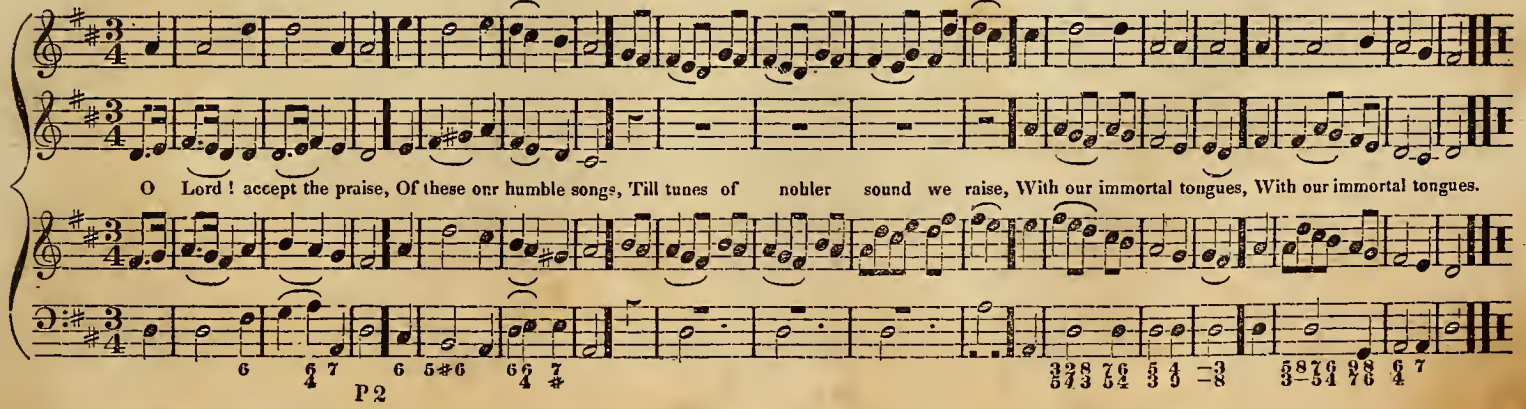

112.
PECKHAM. S. M.
ISAAC SMITH.
How pleased was I to hear, The friends of Zi - on say, 'Now to her courts let us repair, And keep the solemn day.'

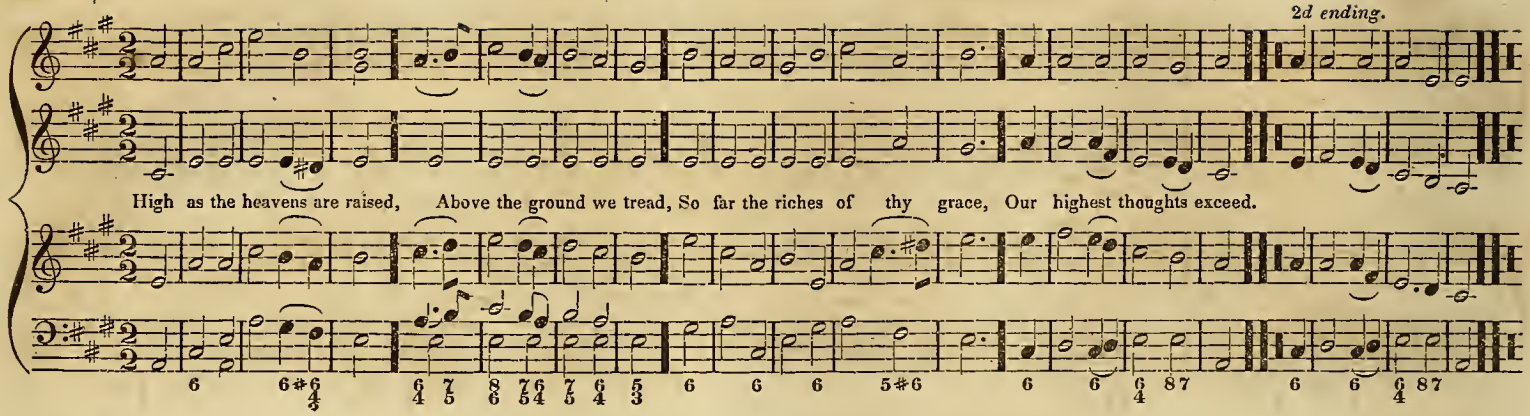

88.
CALMAR. S. M.
[GREGORIAN CHANT.]
2d ending.
My gracious God, how plain, Are thy directions given; O may I never read in vain, But find the path to heaven.

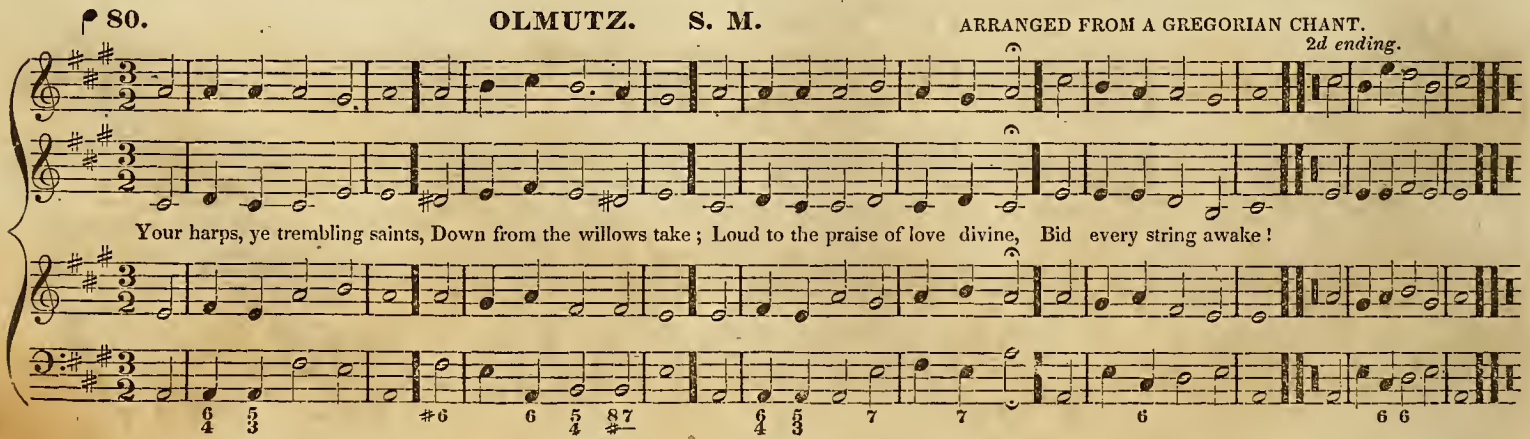
96. LINSTEAD. S. M.



104. HADLEY. S. M.




100.
St. THOMAS. S. M.
A. WILLIAMS.
2d ending.
High as the heavens are raised, Above the ground we tread, So far the riches of thy grace, Our highest thoughts exceed.


80.
OLMUTZ. S. M.
ARRANGED FROM A GREGORIAN CHANT.
2d ending.
Your harps, ye trembling saints, Down from the willows take; Loud to the praise of love divine, Bid every string awake!

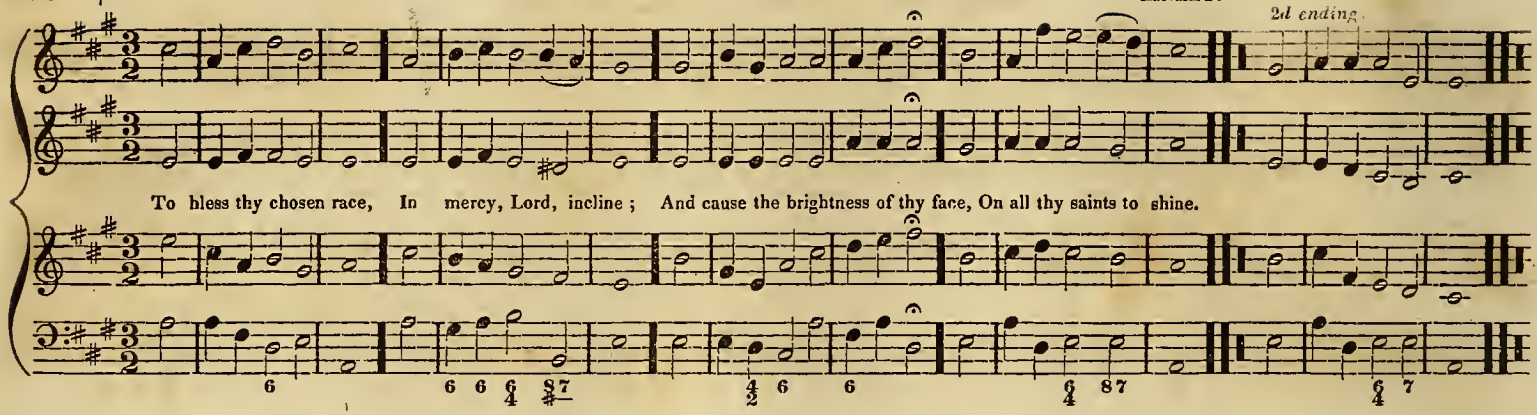
♩ 100. **THACHER. S. M.** HANDEL.

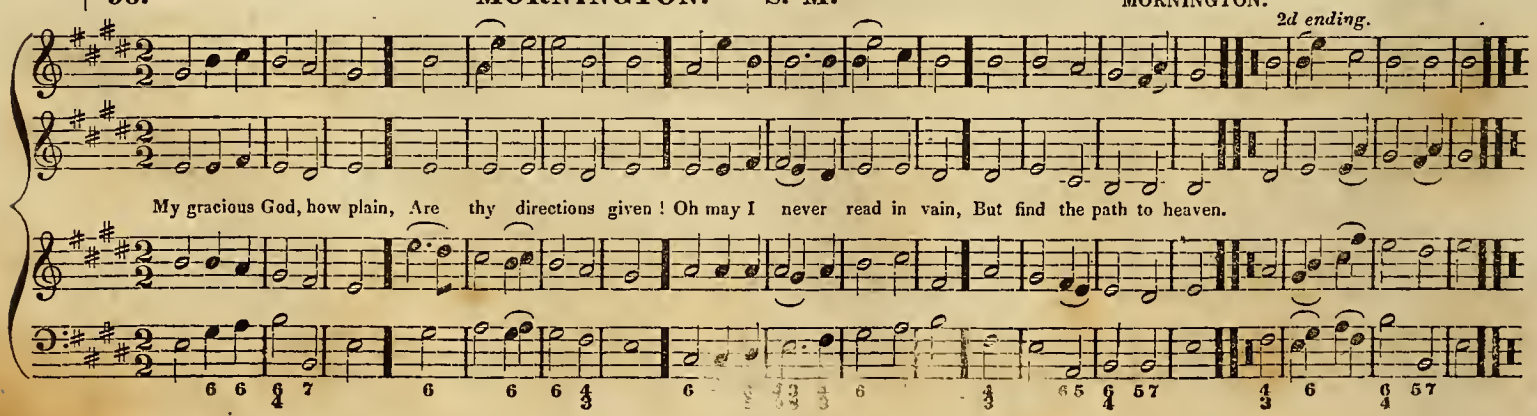
To God in whom I trust, I lift my heart and voice; Oh let me not be put to shame, Nor let my foes rejoice.

♩ 96. **HAVERHILL. S. M.**

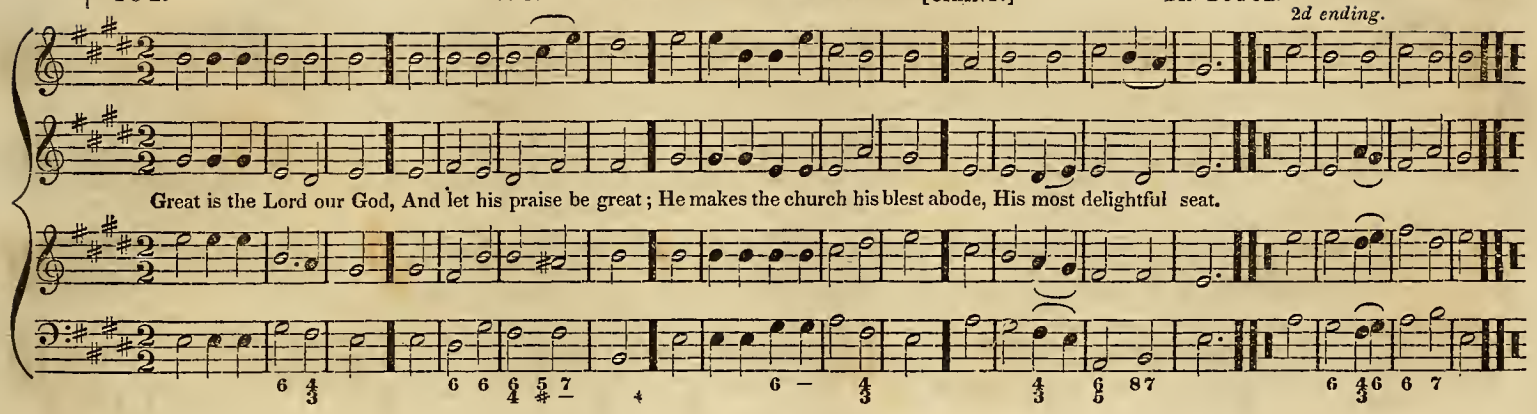
Third line varied.

How gentle God's commands! How kind his precepts are! Come, cast your fears upon the Lord, And trust his constant care.

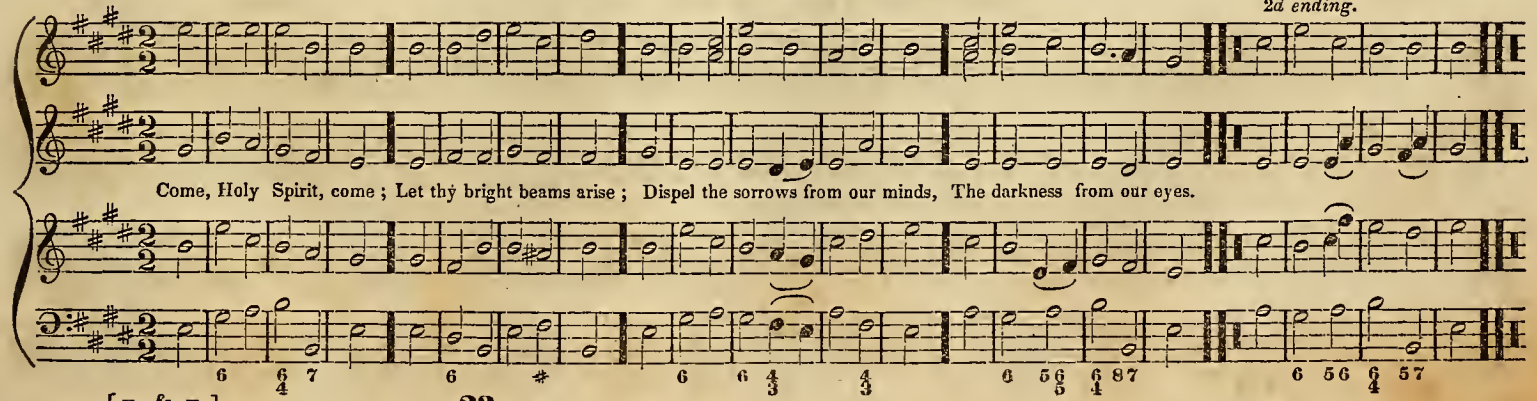

88.
PENTONVILLE. S. M.
LINLEY.
2d ending.
To bless thy chosen race, In mercy, Lord, incline ; And cause the brightness of thy face, On all thy saints to shine.


96.
MORNINGTON. S. M.
MORNINGTON.
2d ending.
My gracious God, how plain, Are thy directions given ! Oh may I never read in vain, But find the path to heaven.

♩ 104. **WESTMINSTER. S. M.** [CHANT.] DR. BOYCE.



♩ 100. **PADDINGTON. S. M.**



104.

SOUTHFIELD. S. M.

2d ending.

Thy name, almighty Lord, Shall sound through distant lands: Great is thy grace, and sure thy word, Thy truth forever stands.

Far be thine honor spread, And long thy praise endure, Till morning light and evening shade Shall be exchanged no more.

92.

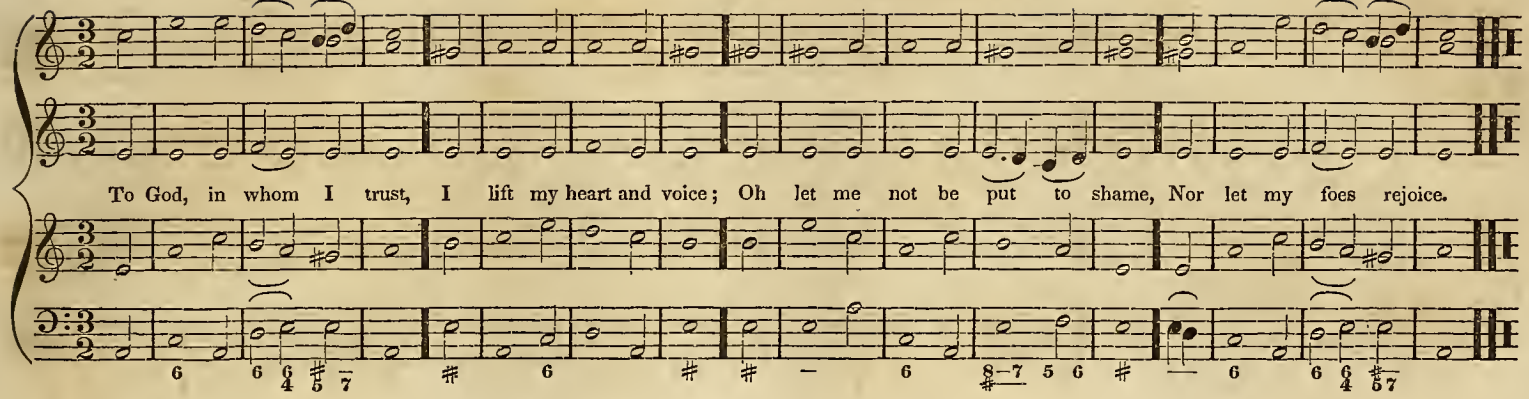
DARTMOUTH. S. M.

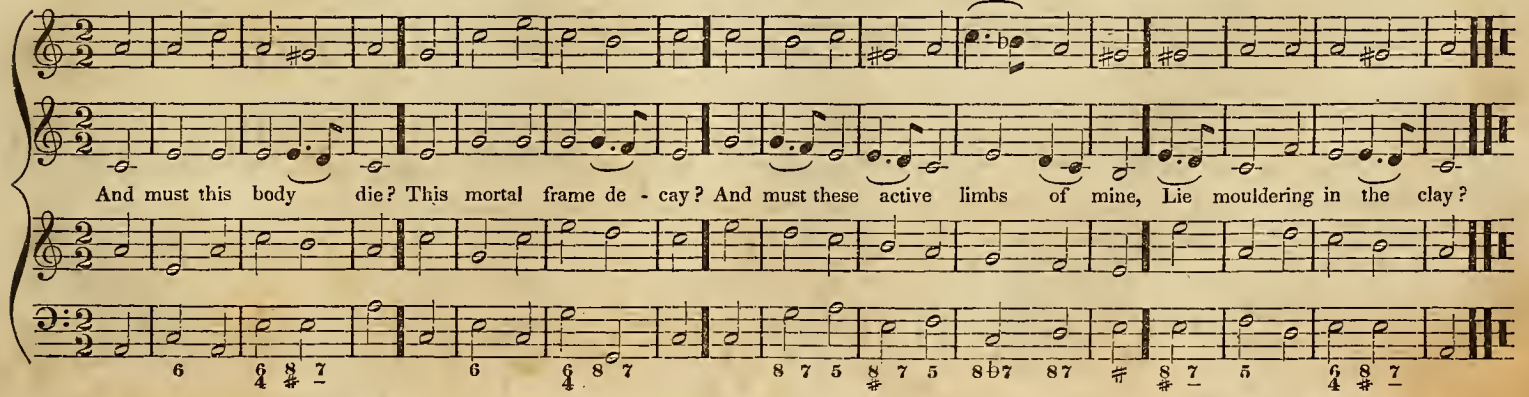
L. MASON.

2d ending.*

Is this the kind return, Are these the thanks we owe; Thus to abuse e - ternal love, Whence all our blessings flow?

* Not to be used as a final close.


96.
LITTLE MARLBOROUGH. S. M.
To God, in whom I trust, I lift my heart and voice; Oh let me not be put to shame, Nor let my foes rejoice.


88.
St. BRIDE's. S. M.
DR. HOWARD.
And must this body die? This mortal frame de - cay? And must these active limbs of mine, Lie mouldering in the clay?

80. AYLESBURY. S. M.

DR. GREEN.

From lowest depths of woe, To God I send my cry; Lord, hear my suppli - cating voice, And graciously reply.

92. DUNBAR. S. M.

CORELLI.

2d ending.

When overwhelmed with grief, My heart within me dies, Helpless and far from all relief, To heaven I lift my eyes.

100. THESSALIA. S. M.

BENJAMIN HOLT

See what a liv - ing stone, The builders did refuse? Yet God hath built his church thereon, In spite of envious Jews.

96. BOXFORD. S. M.

*2d ending.**

Is this the kind return! Are these the thanks we owe! Thus to abuse eternal love, Whence all our blessings flow?

* Not to be used as a final close.

The Lord, my shepherd is, I shall be well supplied; Since he is mine, and I am his, What can I want beside?

He leads me to the place, Where heavenly pastures grow, Where living waters gently pass, And full sal - vation flows.

96. YARMOUTH. S. M.

DR. WAINWRIGHT.

For my desponding soul, What mercy can I find; Where is the sovereign healing balm, Of an afflicted mind?

80. CEDRON. S. M.

*2d ending.**

Have mercy, Lord, on me, As thou art ever kind; Let me, oppressed with loads of guilt, Thy wonted mercy find.

* Not to be used as a final close.

80. LISBON. S. M.

2d ending.*

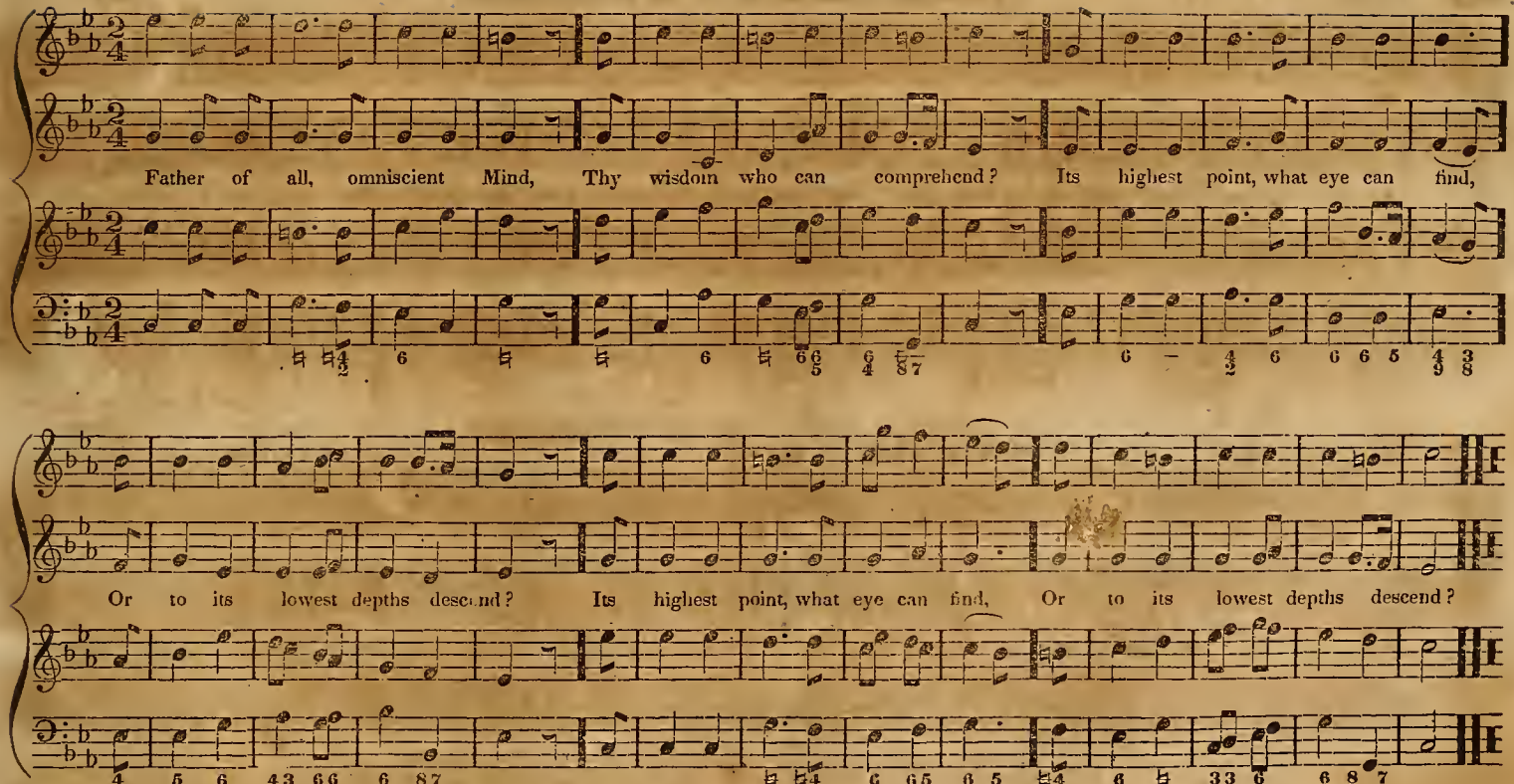
Welcome, sweet day of rest, That saw the Lord arise; Welcome to this re-viv-ing breast, And these rejoicing eyes.

* Not to be used as a final close.

80. NORWALK. S. M.

MATHER.

Where shall the man be found, That fears t'offend his God; That loves the gospel's joyful sound, And trembles at his rod?


Father of all, omniscient Mind, Thy wisdom who can comprehend? Its highest point, what eye can find,
Or to its lowest depths descend? Its highest point, what eye can find, Or to its lowest depths descend?

96. MILAN. S. M. 6 lines. [GREGORIAN HYMN.]

D. C.

Eternal Father, God of love, Oh! hear a humble suppliant's cry; Bend from thy lofty throne above, Thy throne of glorious majesty: D. C.

D. C.

Oh! deign to hear my feeble voice, And bid my drooping heart rejoice.

D. C.

Fine.

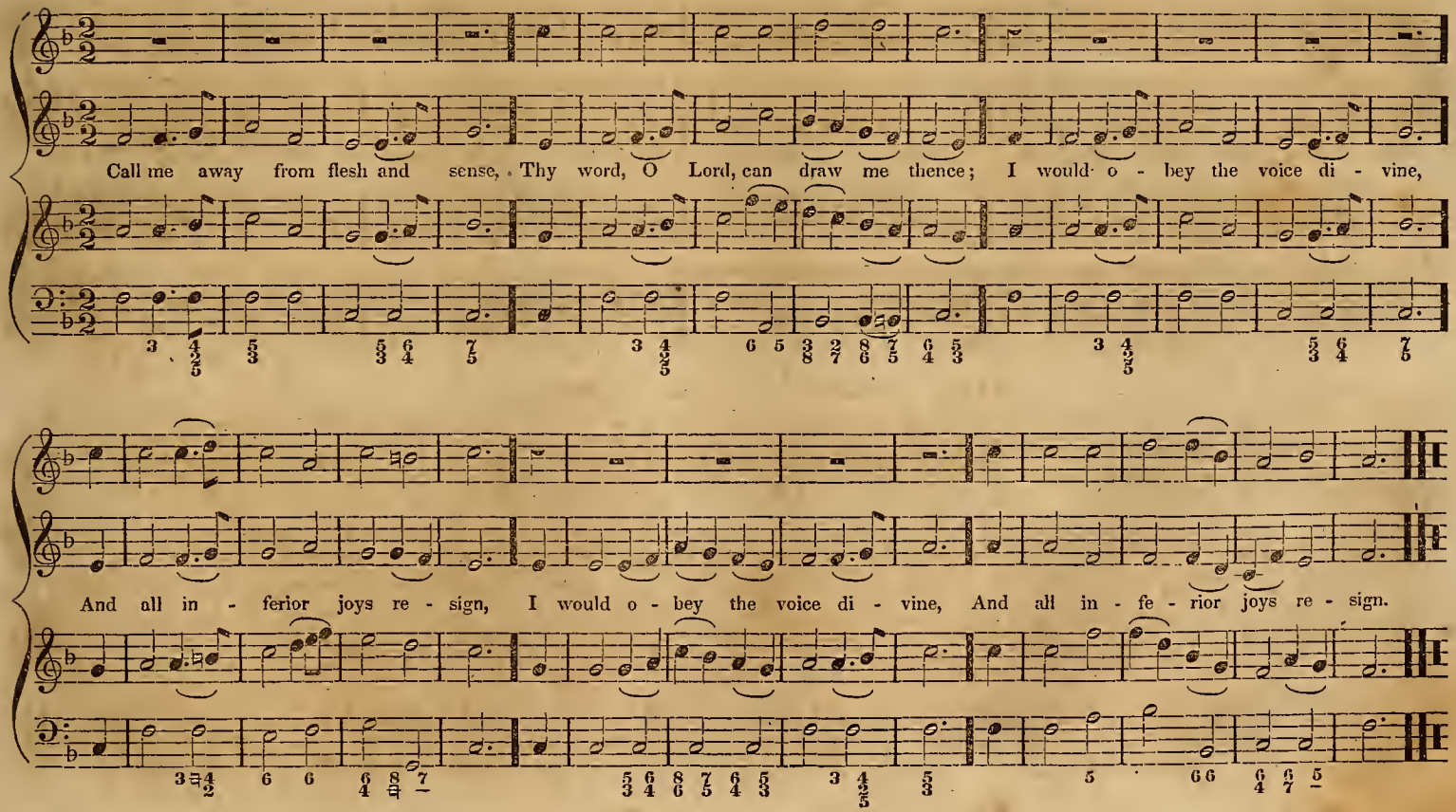
96. GLOUCESTER. L. M. 6 lines. MILGROVE.

D. C.

Angels of light, e - thereal fires! Arise, and sweep your awful lyres! To you the sacred right belongs, To raise the lay, and lead our songs. D. C.

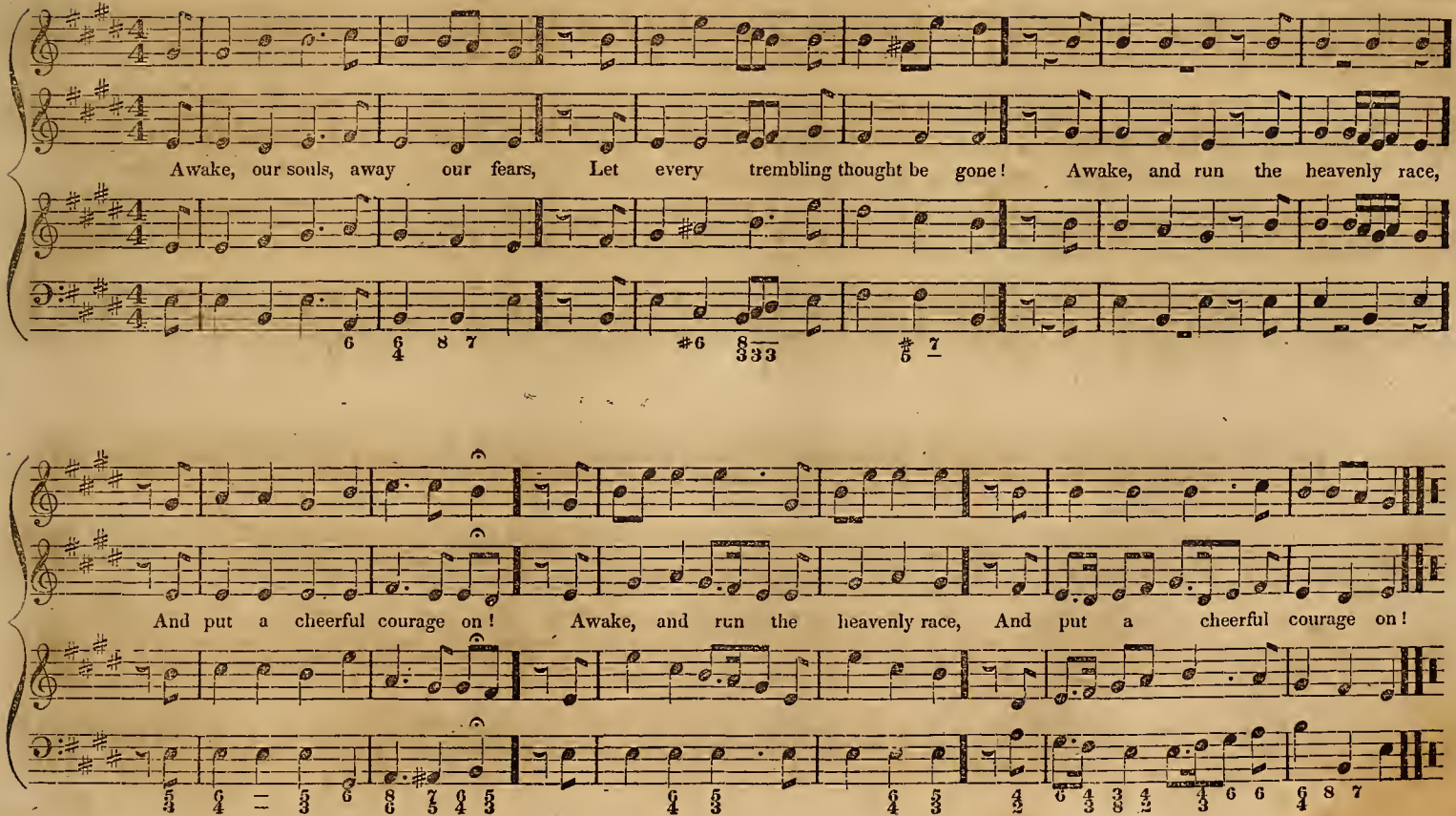
D. C.

D. C.

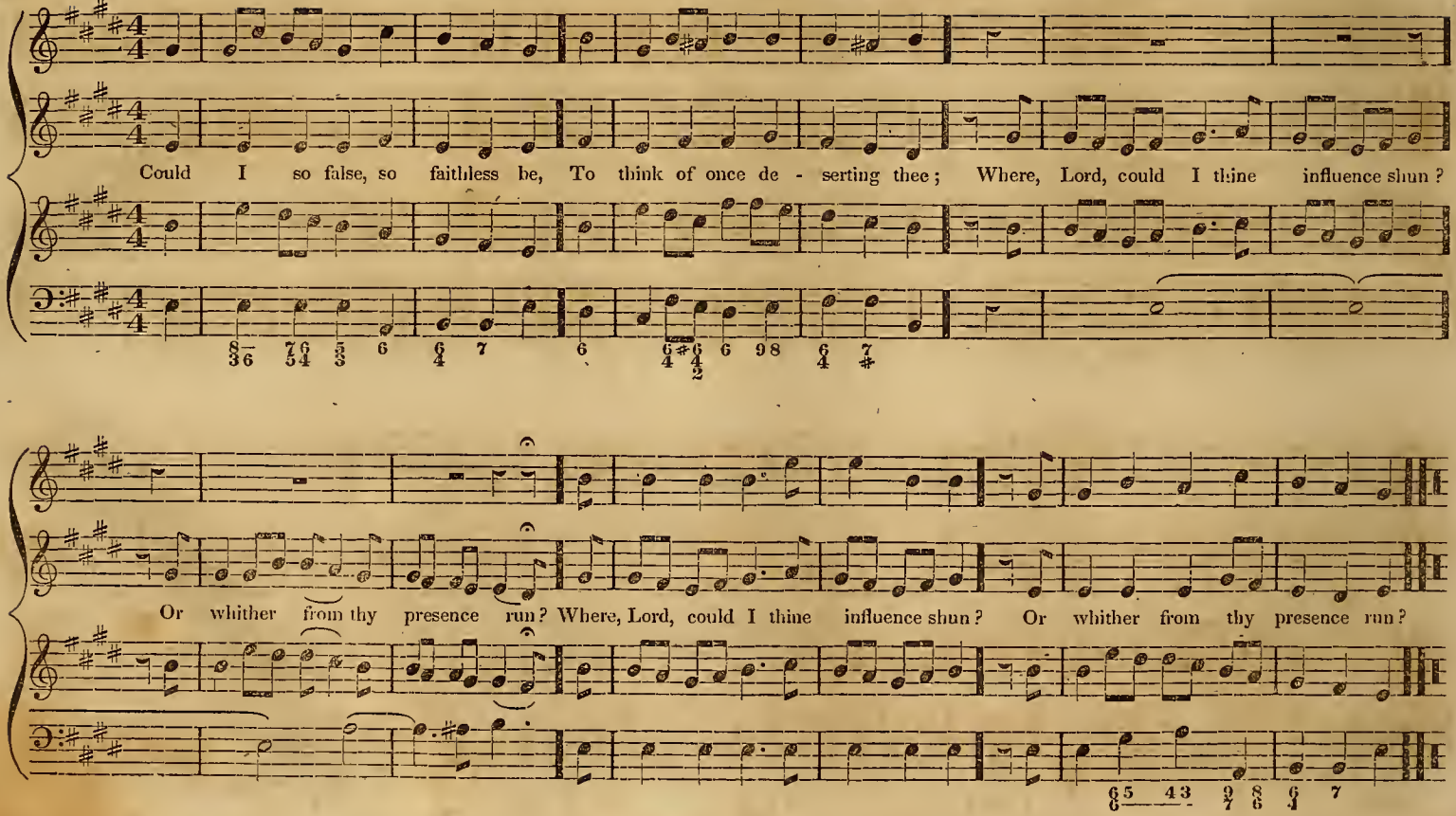

Call me away from flesh and sense, Thy word, O Lord, can draw me thence; I would o - bey the voice di - vine,
And all in - ferior joys re - sign, I would o - bey the voice di - vine, And all in - fe - rior joys re - sign.

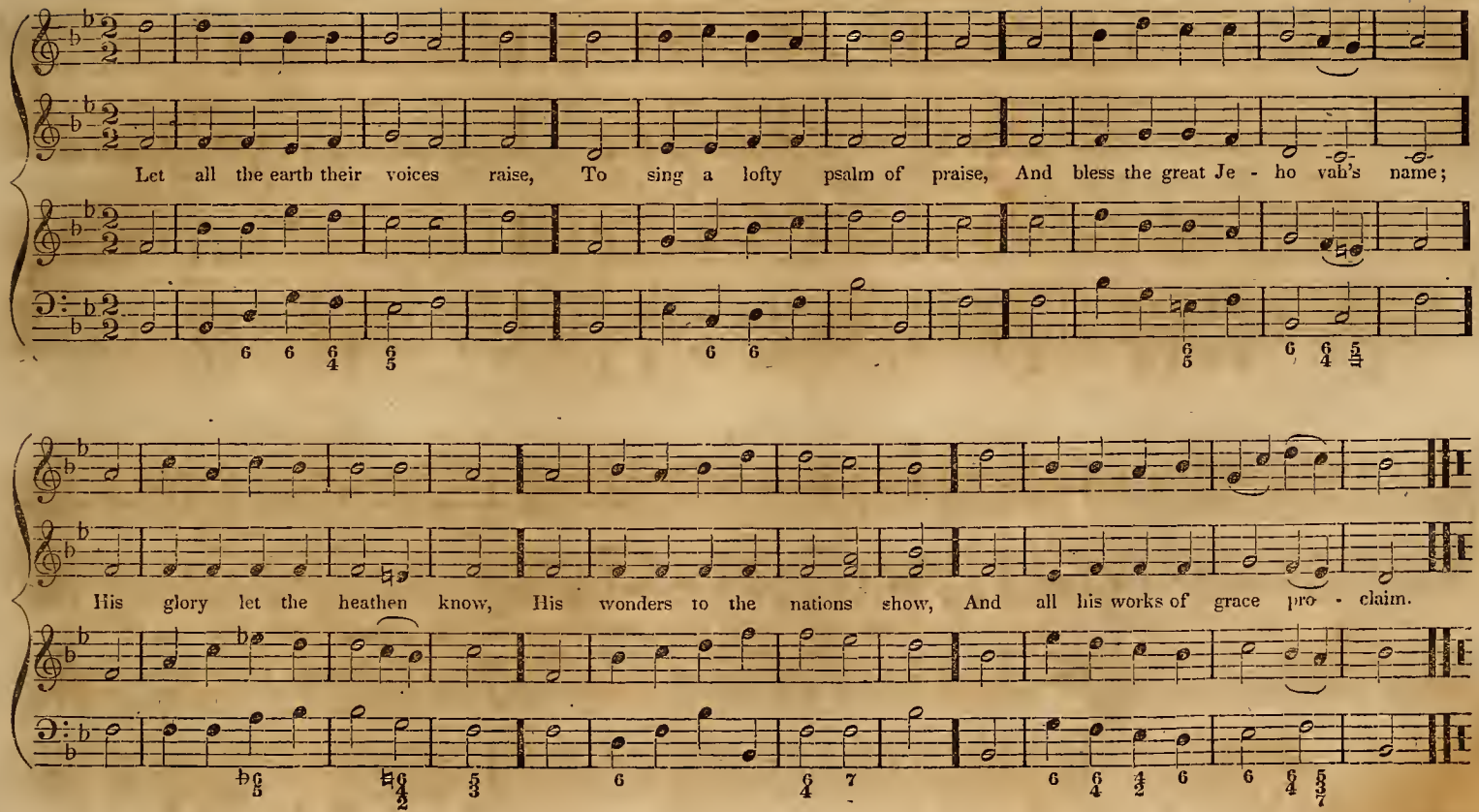
How sweet thy dwellings, Lord, how fair, What peace, what bliss, in - habit there? With ardent hope, with strong de - sire,

My heart, my flesh, to thee aspire; I burn to tread thy courts, and thee, My God, the living God, to see.


Awake, our souls, away our fears, Let every trembling thought be gone! Awake, and run the heavenly race,
And put a cheerful courage on! Awake, and run the heavenly race, And put a cheerful courage on!

BELVILLE. L. M. 6 lines.



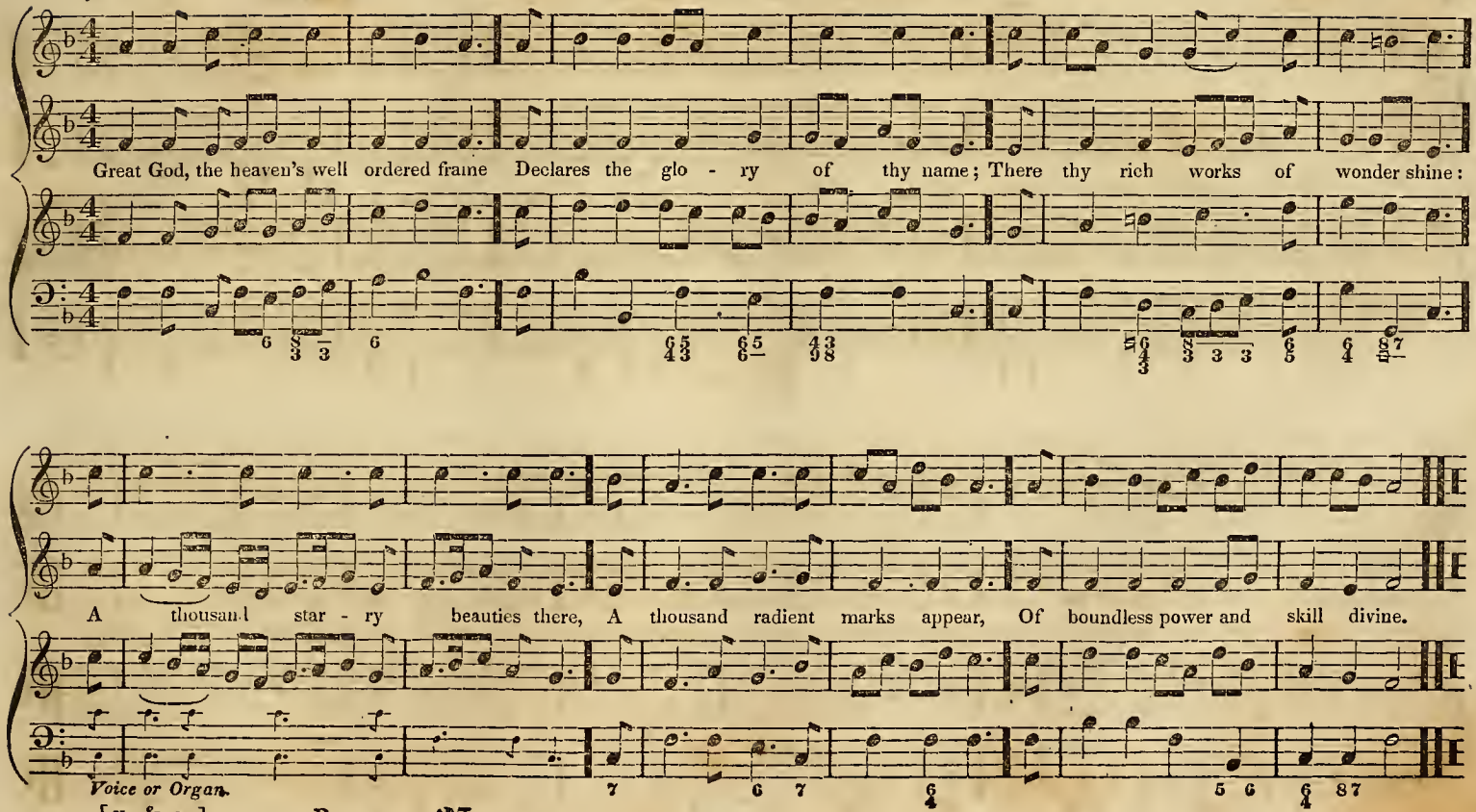

Let all the earth their voices raise, To sing a lofty psalm of praise, And bless the great Je - ho vah's name;
His glory let the heathen know, His wonders to the nations show, And all his works of grace pro - claim.

MARTIN's LANE. L. P. M.

DR. ARNE.

I'll praise my Maker with my breath, And when my voice is lost in death, Praise shall employ my nobler powers.

My days of praise shall ne'er be past, While life, and thought, and being last, Or im - mor - tal - i - ty endures.

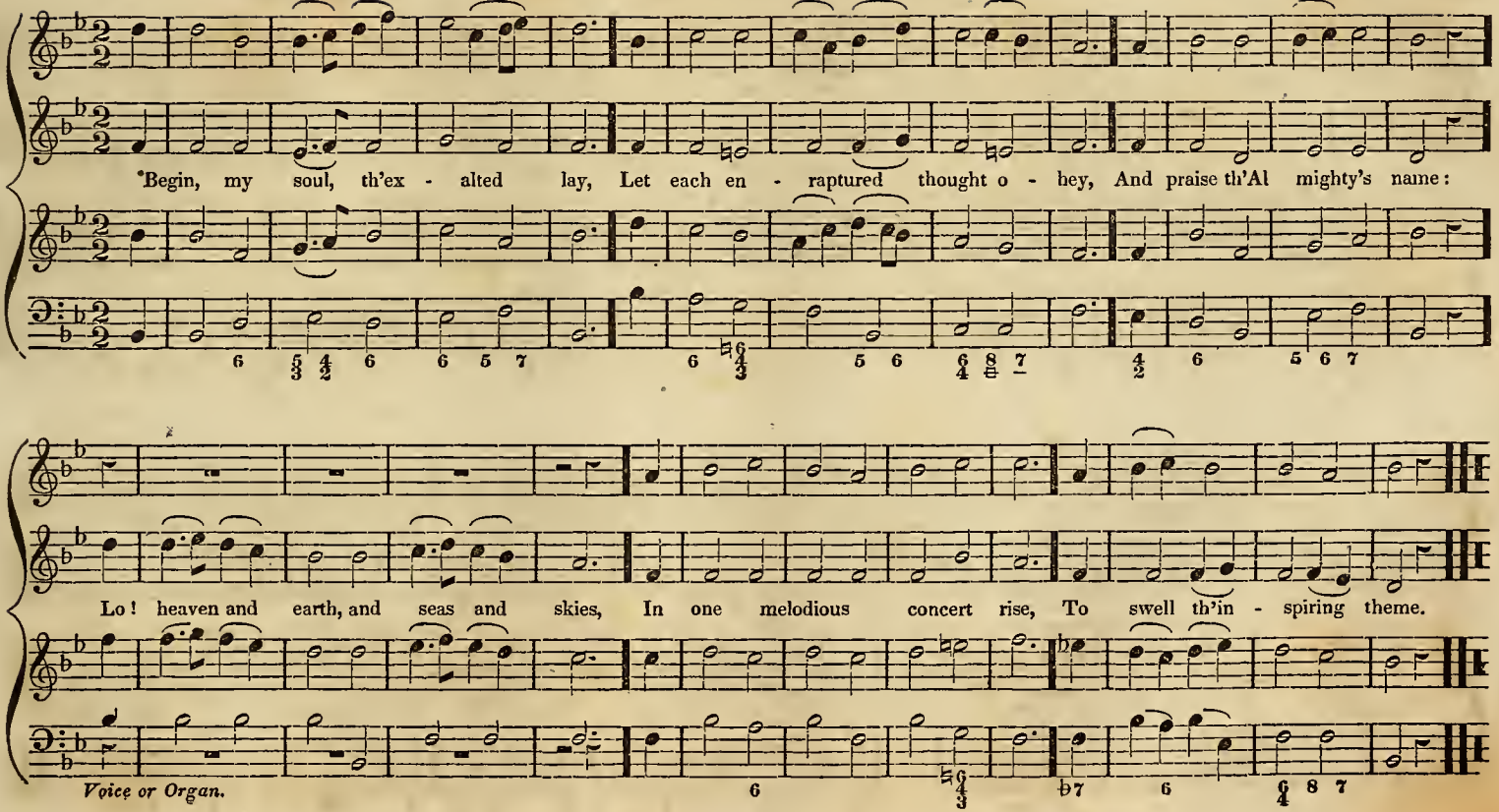

Great God, the heaven's well ordered frame Declares the glo - ry of thy name; There thy rich works of wonder shine:
A thousand star - ry beauties there, A thousand radient marks appear, Of boundless power and skill divine.
Voice or Organ.

St. HELLEN's. L. P. M.

JENNINGS.

Let all the earth their voices raise, To sing a lof - ty hymn of praise, And bless the great Je - hovah's name:

His glory let the heathen know, His wonders to the nations show, And all his works of grace proclaim.


Begin, my soul, th'ex - alted lay, Let each en - raptured thought o - bey, And praise th'Al mighty's name:
Lo! heaven and earth, and seas and skies, In one melodious concert rise, To swell th'in - spiring theme.
Voice or Organ.

1. The joyful morn, my God, is come, That calls me to thine honored dome, Thy presence to a - dore:

2. What joy, while thus I view the day, That warns my thirsting soul away, What transports fill my breast!

My feet the summons shall at - tend, With willing steps thy courts ascend, And tread the hallowed floor.

For lo! my great Re - deemer's power, Unfolds the ev - er - lasting door, And leads me to his rest.

Largo e Piano.

1. O thou, that hear'st the prayer of faith, Wilt thou not save a soul from death, That casts it - self on thee?

2. Slain in the guilty sioner's stead, His spotless righteous - ness I plead, And his a - vail - ing blood:

3. Then soatch me from e - ter - nal death, The spirit of a doption breathe, His con - so - la - tions send:

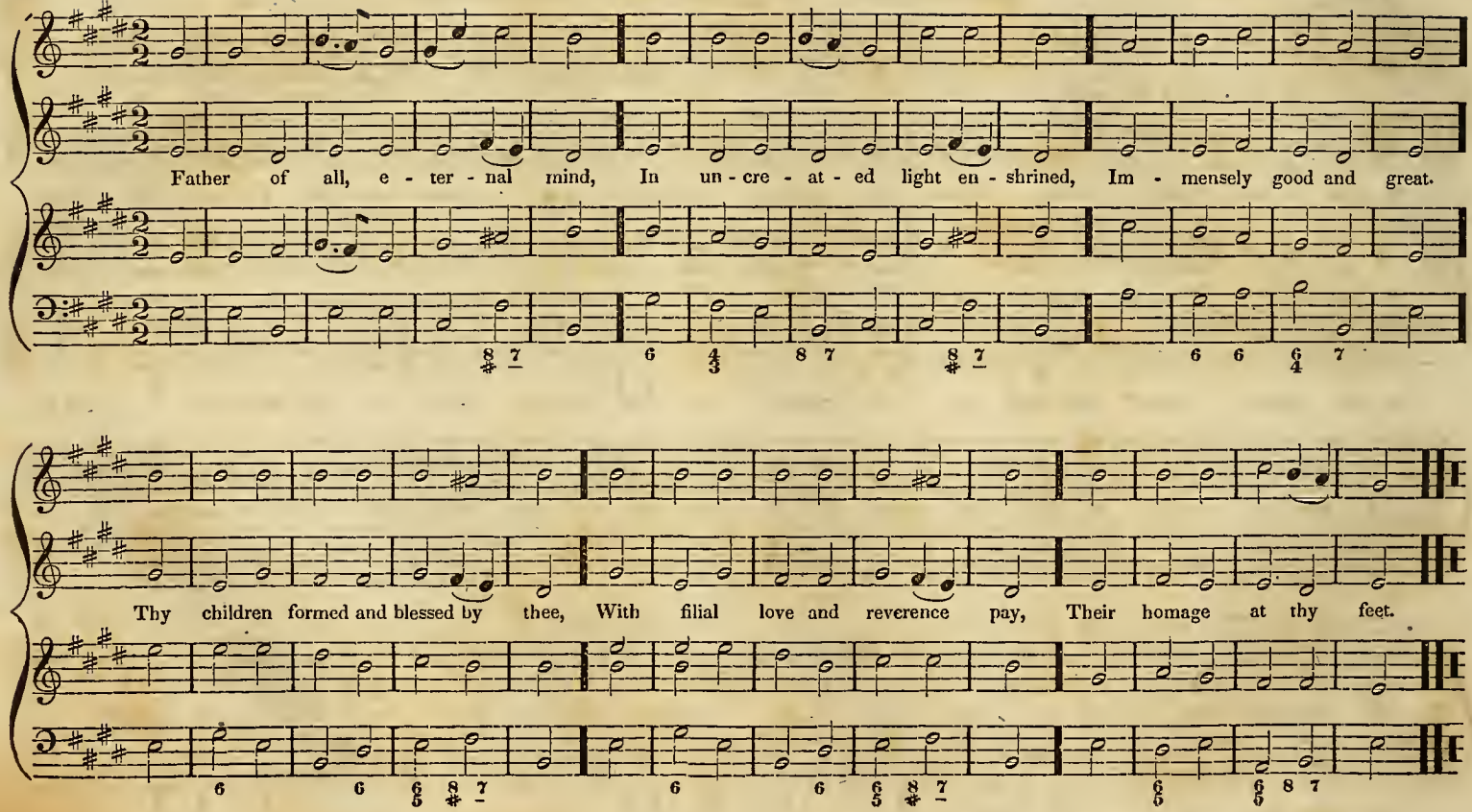
4. The King of terrors then would be, A welcome mes - sen - ger to me, To hid me come a - way:

I have no refuge of my own, But fly to what my Lord hath done, And suffered once for me.

Thy righteousness my robe shall be, Thy merit shall a - tone for me, And hring me near to God.

By him some word of life im - part, And sweetly whisper to my heart, 'Thy Maker is thy friend.'

Unclogged by earth or earthly things, I'd mount, I'd fly with eager wings, To ev - er - lasting day.


Father of all, e - ter - nal mind, In un - cre - at - ed light en - shrined, Im - mensely good and great.
Thy children formed and blessed by thee, With filial love and reverence pay, Their homage at thy feet.

1. Be - gin, my soul, th'ex - alt - ed lay, Let each en - raptured thought o - bey, And praise th'Al - mighty's name.

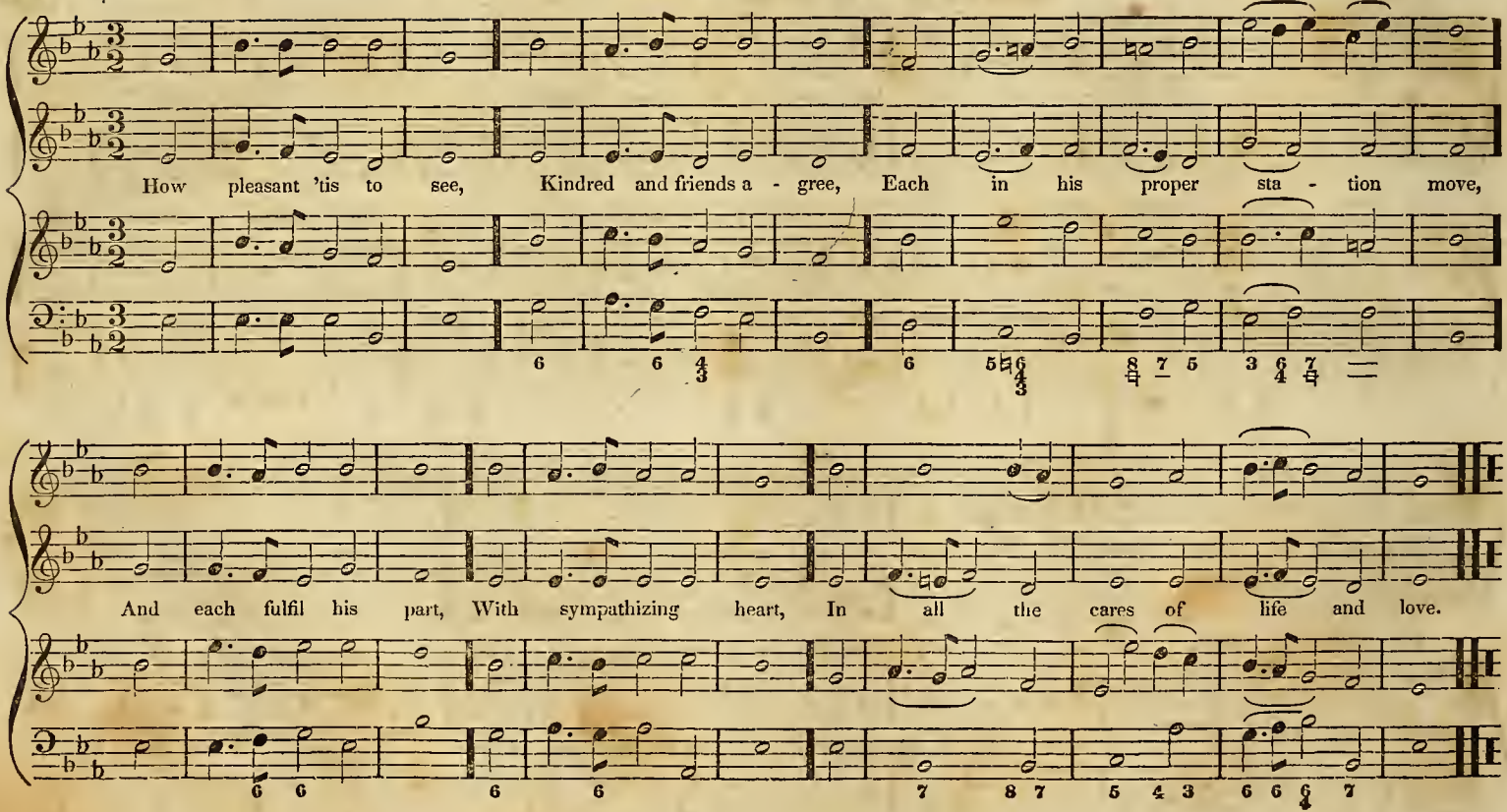
2. Wake, all ye soaring throng, and sing, Ye feathered warblers of the spring, Har - monious anthems raise.

2. Let man, by nobler passions swayed, The feeling heart, the judging head, In heavenly praise employ;

Lo! heaven and earth, and seas and skies, In one melodious concert rise, To swell th'in - spiring theme.

To him who shaped your fin - er mould, Who tipped your glittering wings with gold, And tuned your voice to praise.

Spread the Cre - a - tor's name around, Till heaven's broad arch ring back the sound, In general bursts of joy.


How pleasant 'tis to see, Kindred and friends a - gree, Each in his proper sta - tion move,
And each fulfil his part, With sympathizing heart, In all the cares of life and love.

How pleased and blest was I, To hear the people cry, [*omit.*] 'Come, let us seek our God to - day!'

Unison.

Yes, with a cheerful zeal, We'll haste to Zion's hill, And there our vows and honors pay.

96. BETHEL. S. P. M.

L. MASON.

How pleased and blest was I, To hear the people cry, 'Come let us seek our God to-day!' Yes, with a cheerful zeal,

Unison.

*Soli**

Tutti.

We'll haste to Zi - on's hill, And there our vows and hon - ors pay, And there our vows and honors pay.

* Let this passage be sung alternately by Trebles and Tenors.

96. DALSTON. S. P. M. A. WILLIAMS.

The Lord Jehovah reigns, And royal state maintains, His head with awful glory crowned : Arrayed in robes of light, Begirt with sovereign might, And rays of majesty around.

100. HADDAM. H. M.

The Lord Jehovah reigns, His throne is fixed on high; The garments he assumes, Are light and majesty: His glories shine with beams so bright, No mortal eye can bear the sight.

80. NEWBURY. H. M. M. HAYDN.

Slow.

O happy souls who pray, Where God appoints to hear: O happy men, who pay Their constant service there!

They praise thee still; And happy they, Who love the way, To Zi - on's hill.

To God the mighty Lord, Your joy - ful thanks re - peat; To him due praise af - ford,

As good as he is great, For God does prove Our constant friend, His boundless love Shall have no end.

S

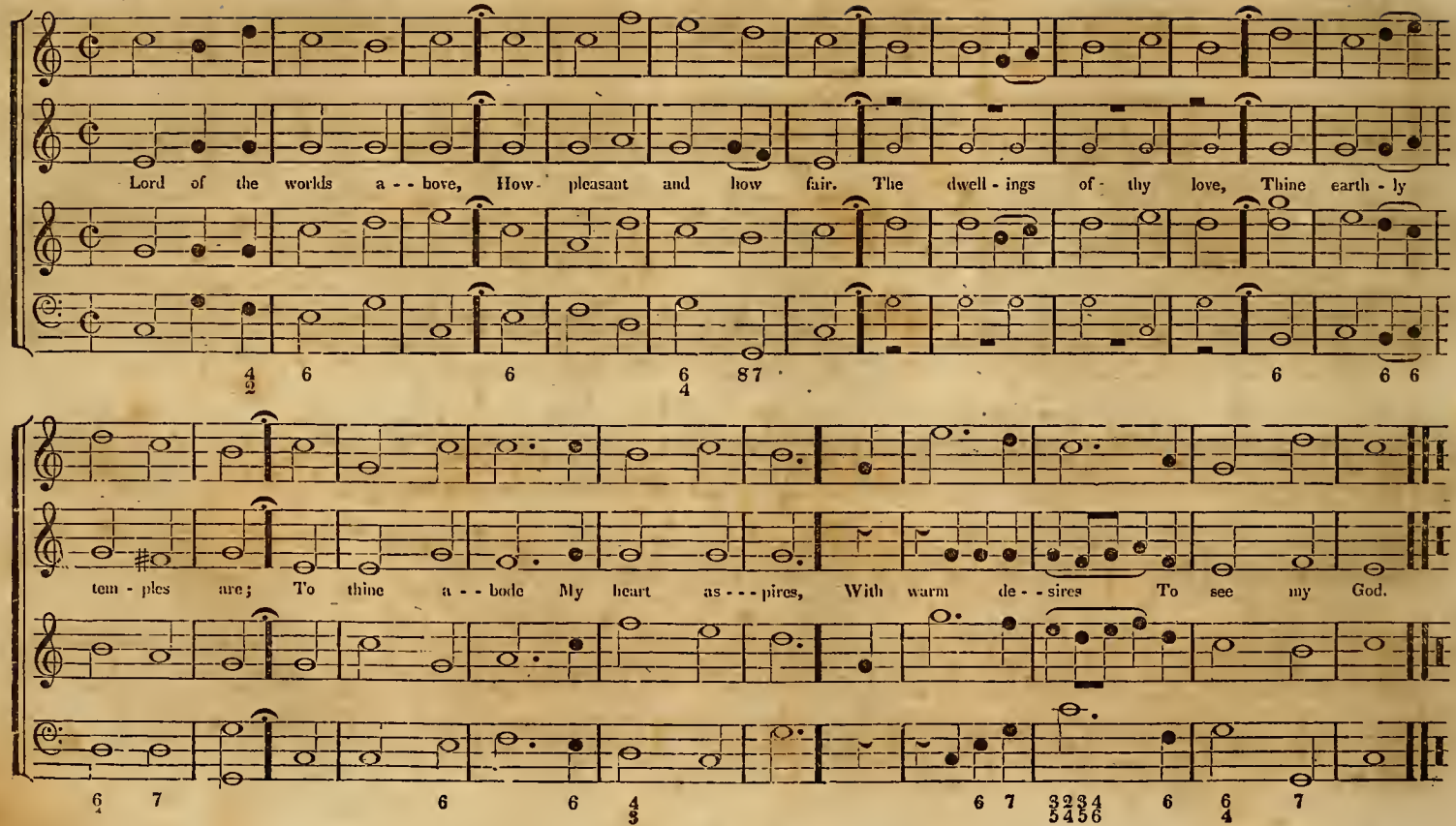
Re - joice! the Lord is King! Your God and King adore! Mortals, give thanks and sing, And triumph

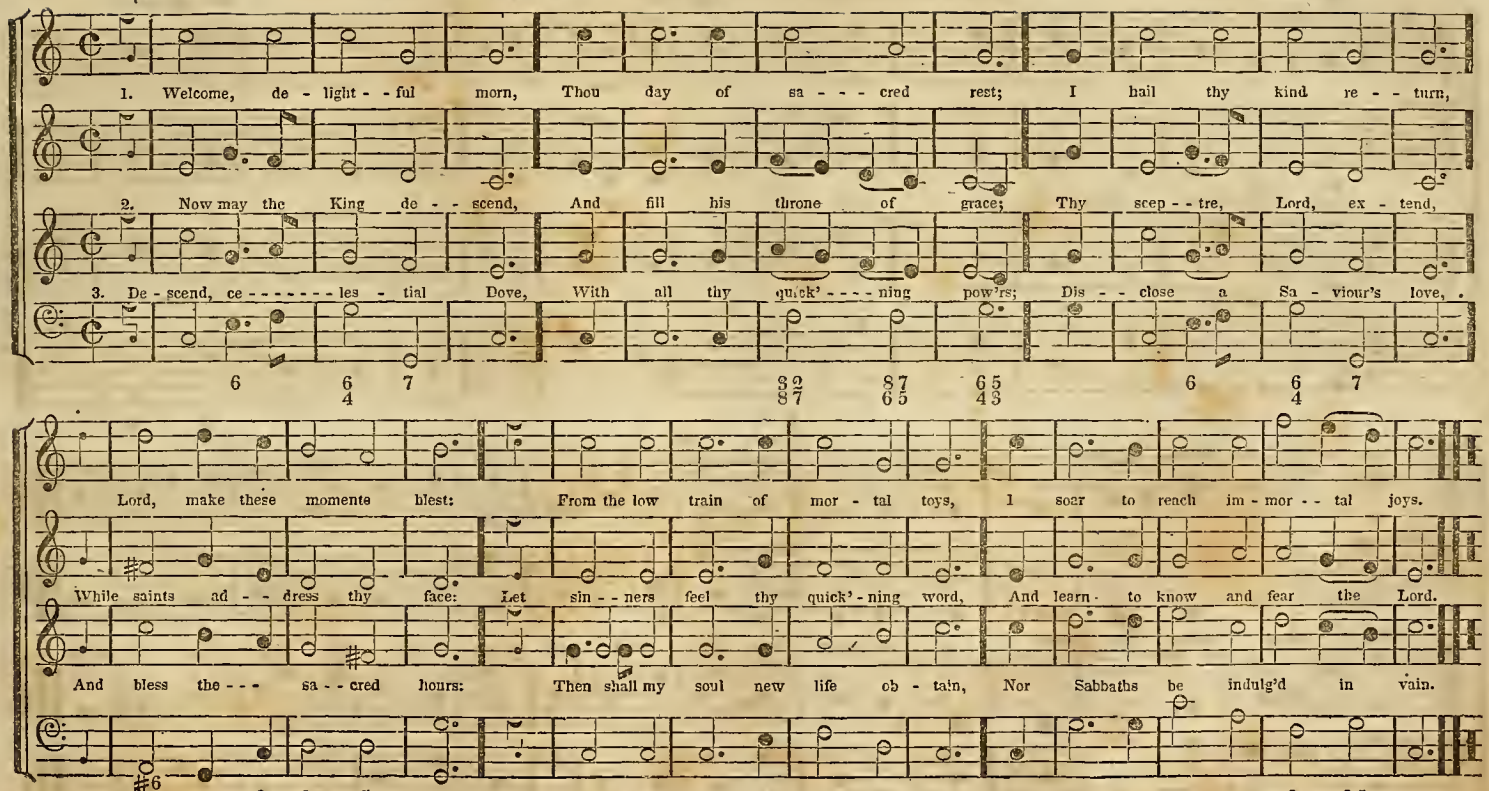
ev - - er - more! Lift up your hearts, Lift up your voice! Rejoice! a - gain, I say, re - joice!

Unison.

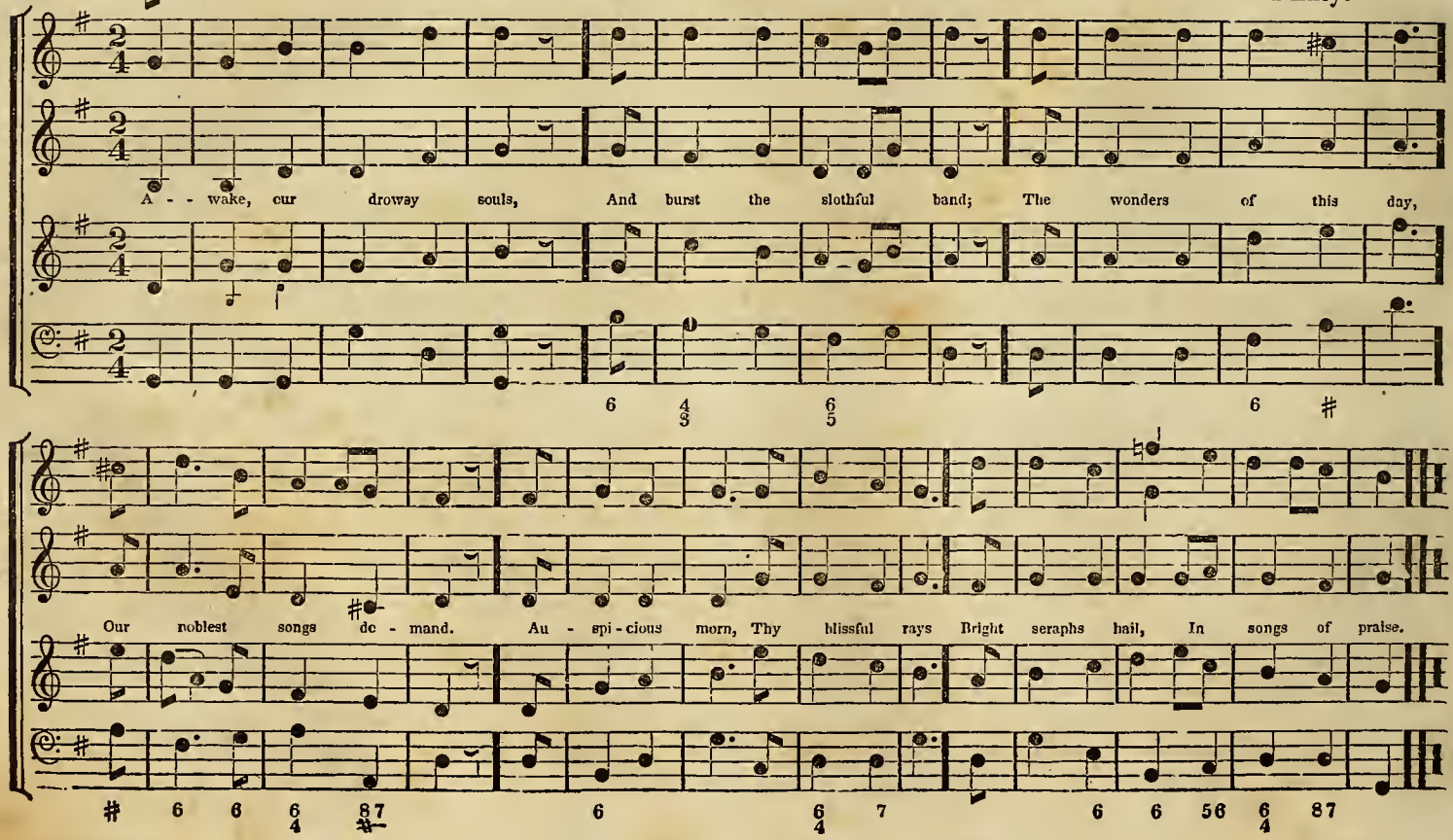
To God, the migh - ty Lord, Your joy - ful thanks re - peat; To him due praise af - ford,

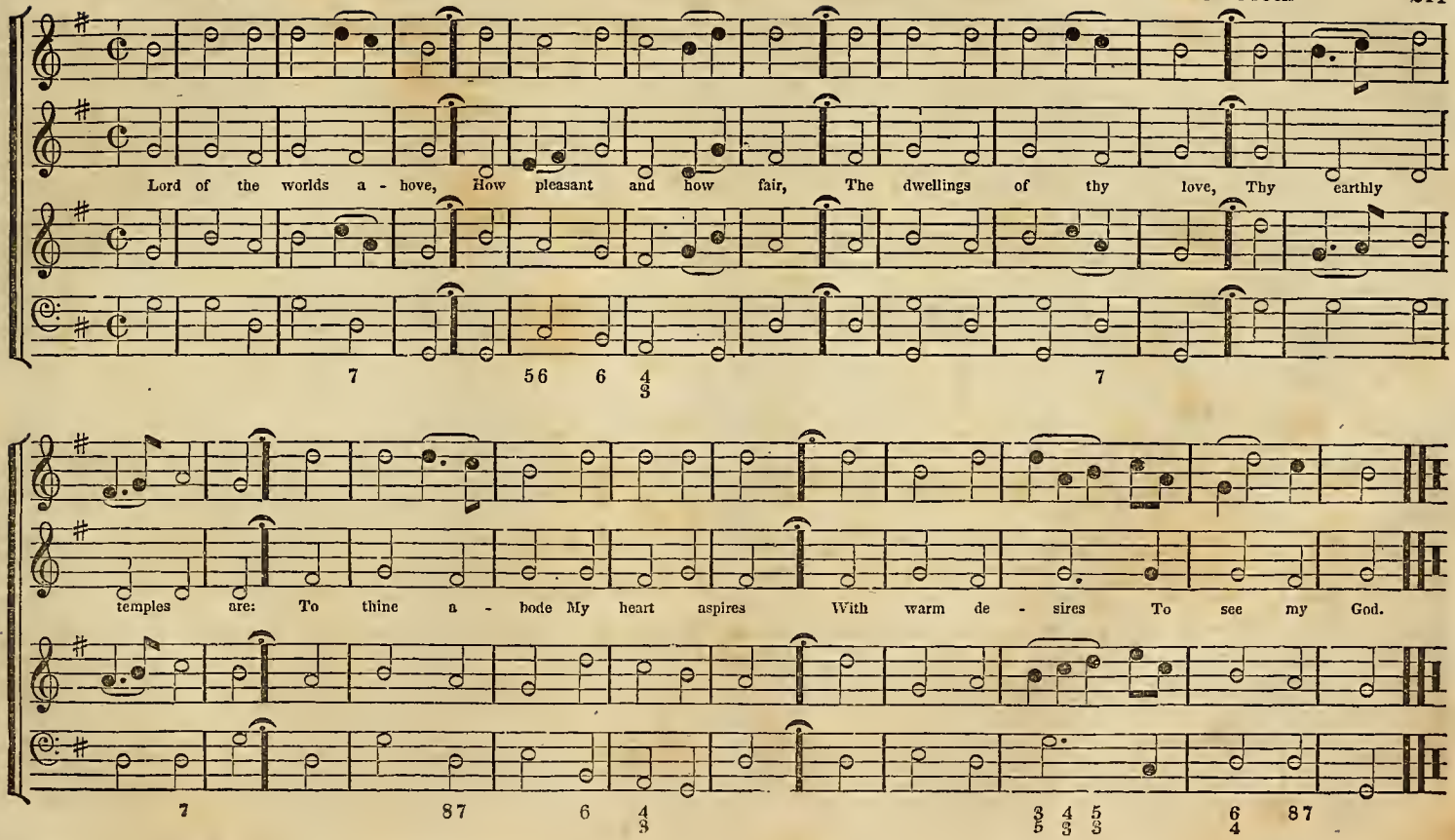
As good as he is great, For God does prove Our constant friend, His boundless love Shall have no end,


♩ 112.
WATERTOWN. H. M.
Lord of the worlds a - - bove, How pleasant and how fair. The dwell - ings of thy love, Thine earth - ly
tem - ples are; To thine a - - bode My heart as - - - pires, With warm de - - sires To see my God.

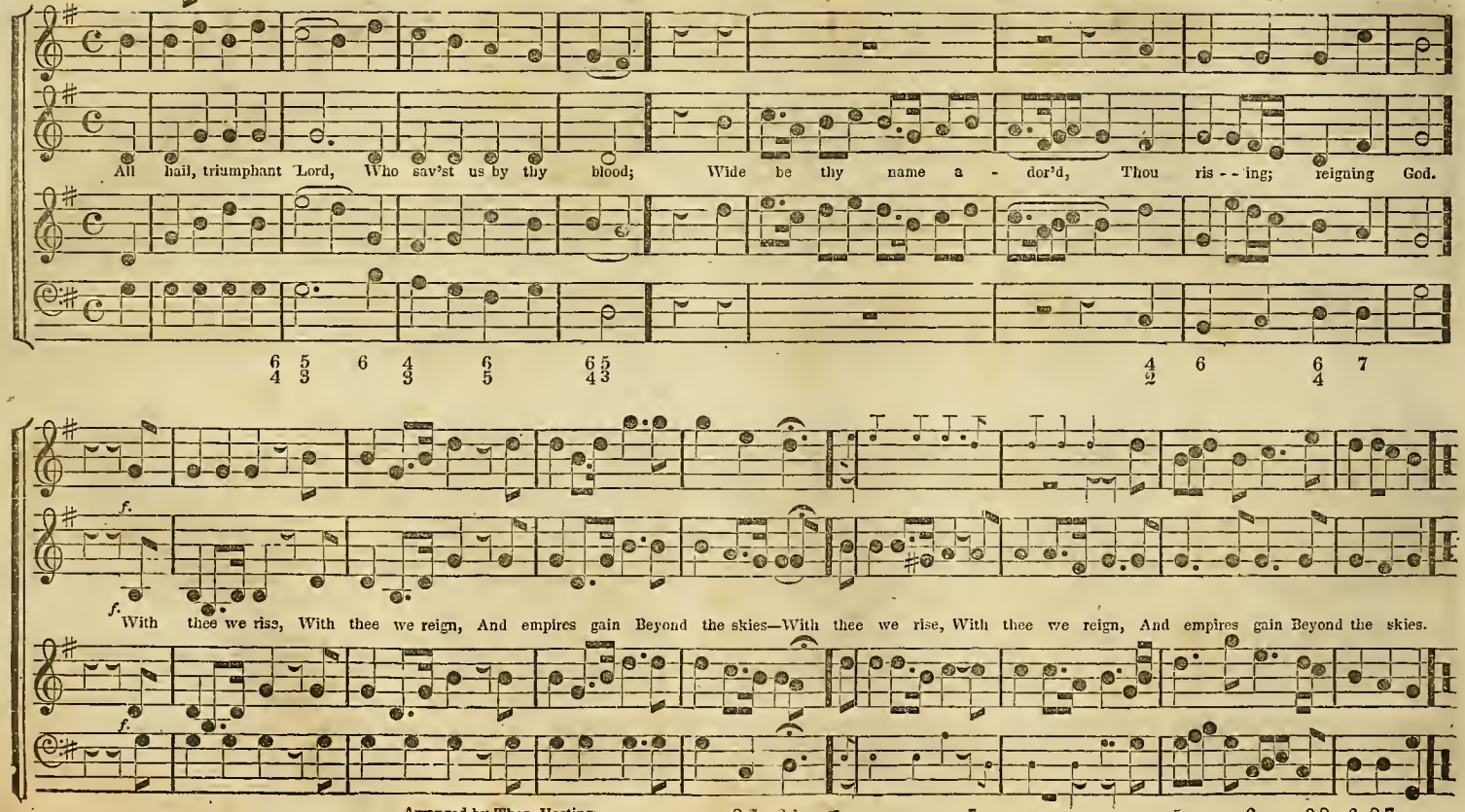

1. Welcome, de - light - - ful morn, Thou day of sa - - - cred rest; I hail thy kind re - - turn,
2. Now may the King de - - scend, And fill his throne of grace; Thy scep - - tre, Lord, ex - tend,
3. De - scend, ce - - - - - - - les - tial Dove, With all thy quick' - - - - ning pow'rs; Dis - - close a Sa - viour's love,
Lord, make these momente blest: From the low train of mor - tal toys, I soar to reach im - mor - - tal joys.
While saints ad - - dress thy face: Let sin - - ners feel thy quick' - ning word, And learn - to know and fear the Lord.
And bless the - - - sa - - cred hours: Then shall my soul new life ob - tain, Nor Sabbaths be indulg'd in vain.

♩ 112. **SHAFTSBURY. H. M.** W. Burney.

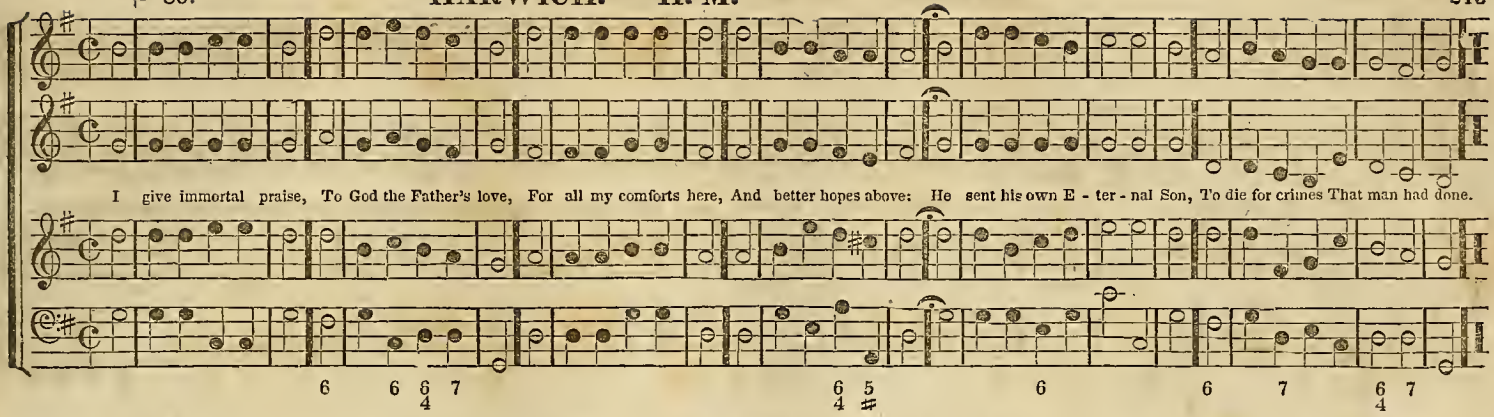


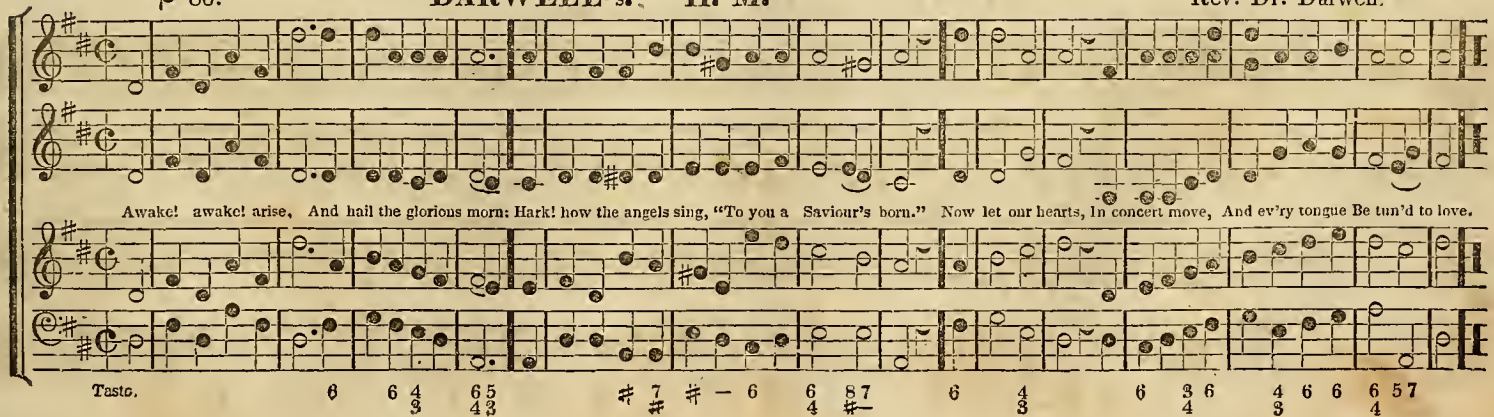

Lord of the worlds a - bove, How pleasant and how fair, The dwellings of thy love, Thy earthly
temples are: To thine a - bode My heart aspires With warm de - sires To see my God.

♩ 100. **WEYMOUTH.*** **H. M.** Rev. R. Harrison.



Arranged by Thos. Hastings.


80.
HARWICH. H. M.
I give immortal praise, To God the Father's love, For all my comforts here, And better hopes above: He sent his own E - ter - nal Son, To die for crimes That man had done.


80.
DARWELL's. H. M.
Rev. Dr. Darwell.
Awake! awake! arise, And hail the glorious morn: Hark! how the angels sing, "To you a Saviour's born." Now let our hearts, In concert move, And ev'ry tongue Be tun'd to love.
Taste.

80 RAMAH. L. M. [MINOR MODE.]

1. My soul lies humbled in the dust, And owns the dreadful sentence just: Look down, O Lord, with pitying eye, And save the soul condemned to die.

96. RAMAH. L. M. [MAJOR MODE.]

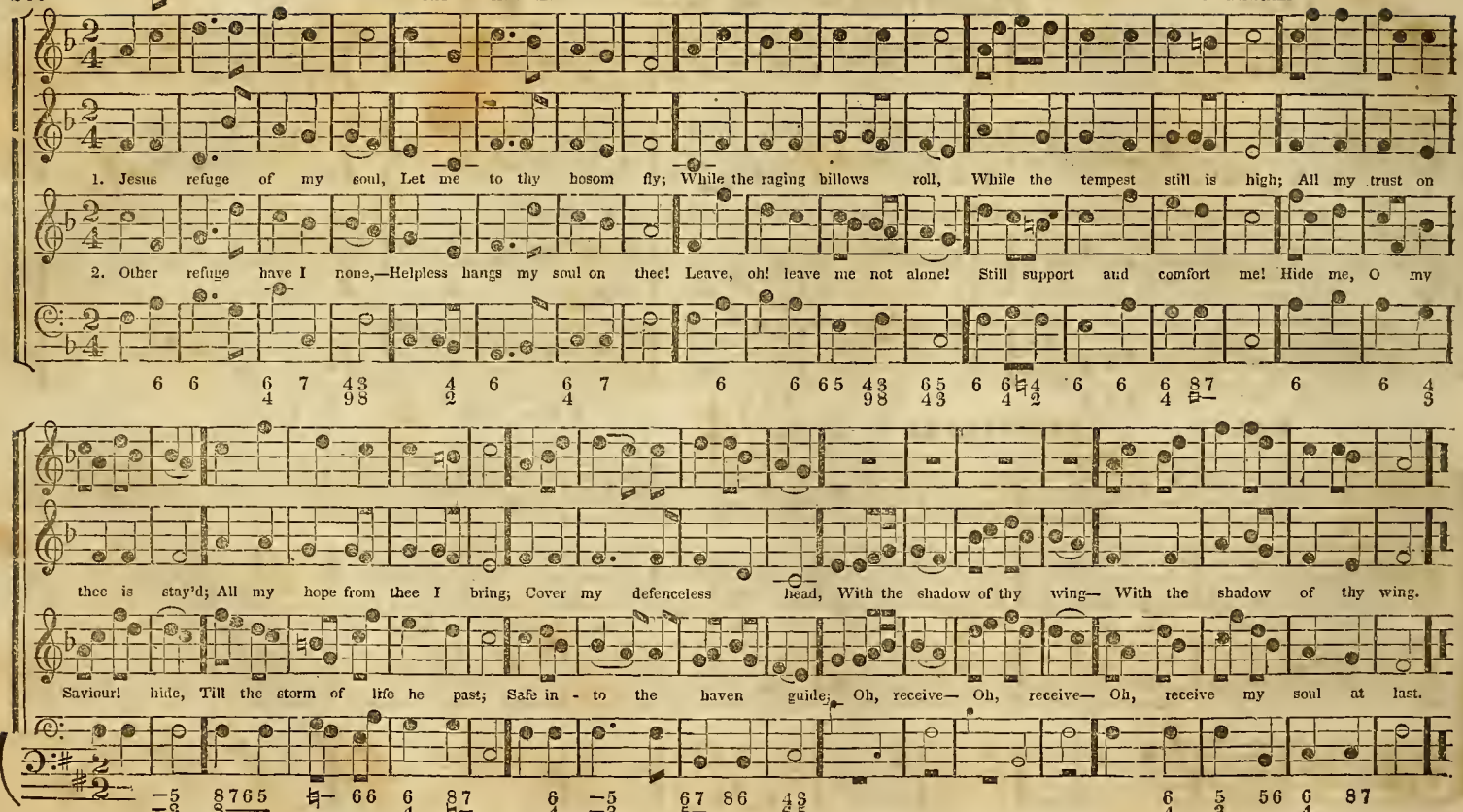
2. Then will I tell the world thy ways, And men shall learn thy saving grace; I'll lead them to a Saviour's blood, And they shall praise a pardoning God.

♩ 80 **PLAINFIELD. H. M.** ♩ 120.

I give immortal praise, To God the Father's love, For all my comforts here, And better hopes above: He sent his own E - ter - nal Son, To die for crimes That man had done.

♩ 92. **EDYFIELD.** Sevens. C. L. Latrobe.

Lord, submissive make us go! Gladly leaving all below; Only thou our leader be, And we then will follow thee.


88.
HOTHAM.
Sevens.
Dr. Madan.
1. Jesus refuge of my soul, Let me to thy bosom fly; While the raging billows roll, While the tempest still is high; All my trust on
2. Other refuge have I none,—Helpless hangs my soul on thee! Leave, oh! leave me not alone! Still support and comfort me! Hide me, O my
thee is stay'd; All my hope from thee I bring; Cover my defenceless head, With the shadow of thy wing— With the shadow of thy wing.
Saviour! hide, Till the storm of life he past; Safe in - to the haven guide; Oh, receive— Oh, receive— Oh, receive my soul at last.

100. PRENTISS. 7's.

Haste, O Sinner, now be wise, Stay not for the morrow's sun, Wisdom, if you still despise, Harder is it to be won.

100. NUREMBURG. 7's.

Once I thought my mountain strong, Firmly fix'd, no more to move;
Then my Saviour was my song, Then my soul was fill'd with love; Those were happy, golden days, Sweetly spent in prayer and praise.

H & H

T

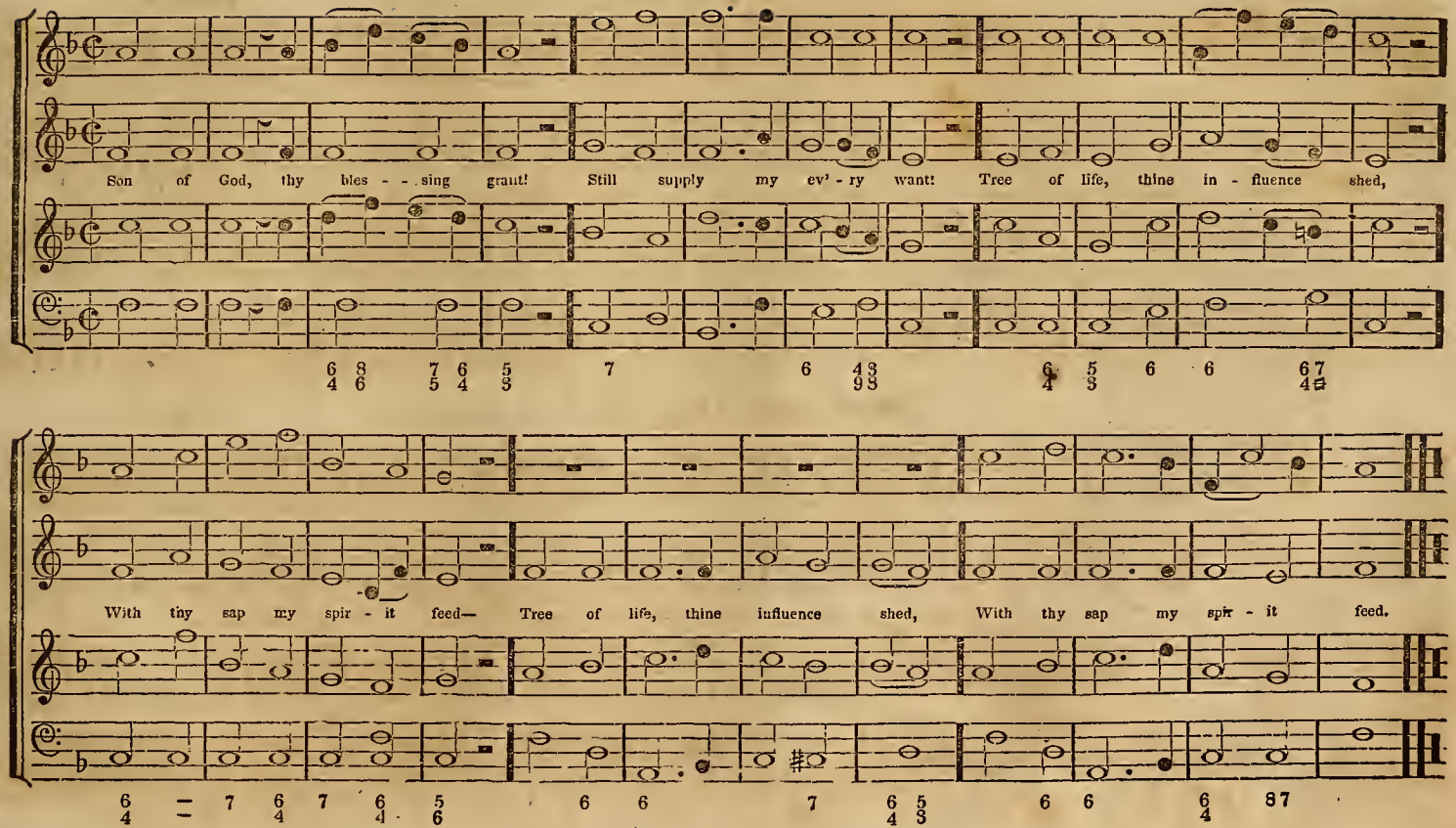
80. NORWICH. Sevens. L. Mason.

1. Gently glides the stream of life, Oft a-long the flow'ry vale; Or im-petuous down the cliff, Rushing roars when storms as---sail.

2. 'Tis an ever varied flood, Always rolling to its sea; Slow, or quick, or mild, or rude, Tending to e---ter---ni--ty.

100. ROTTERDAM. 7's.

All ye nations, praise the Lord, All ye lands, your voices raise; Heav'n and earth, with loud accord, Praise the Lord, for-ev-er praise.


Son of God, thy bles - - sing grant! Still supply my ev' - ry want! Tree of life, thine in - fluence shed,
With thy sap my spir - it feed— Tree of life, thine influence shed, With thy sap my spir - it feed.

♩ 66

ALCESTER. Sevens.

Now the shades of night are gone, Now the morning light is come, Lord, may we be thine to-day, Drive the shades of sin a - way.

♩ 80.

ALSEN. 7's, or 8's & 7's.

F. L. Abel.

Sov'reign Ruler of the skies, Ever gracious, ever wise; All my times are in thy hand, All e - vents at thy command.

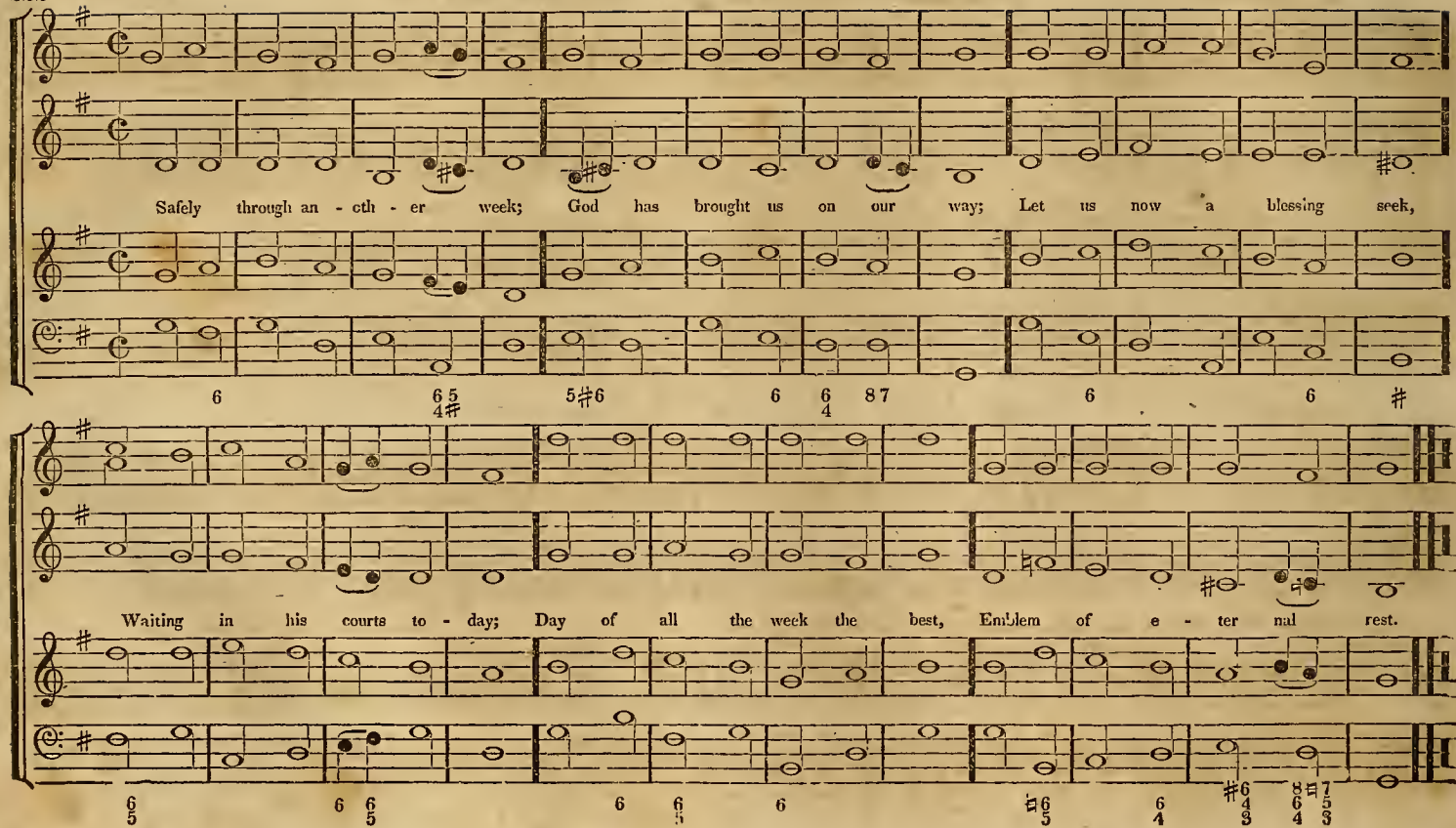
100. **NAPLES.** Sevens. Pleyel.

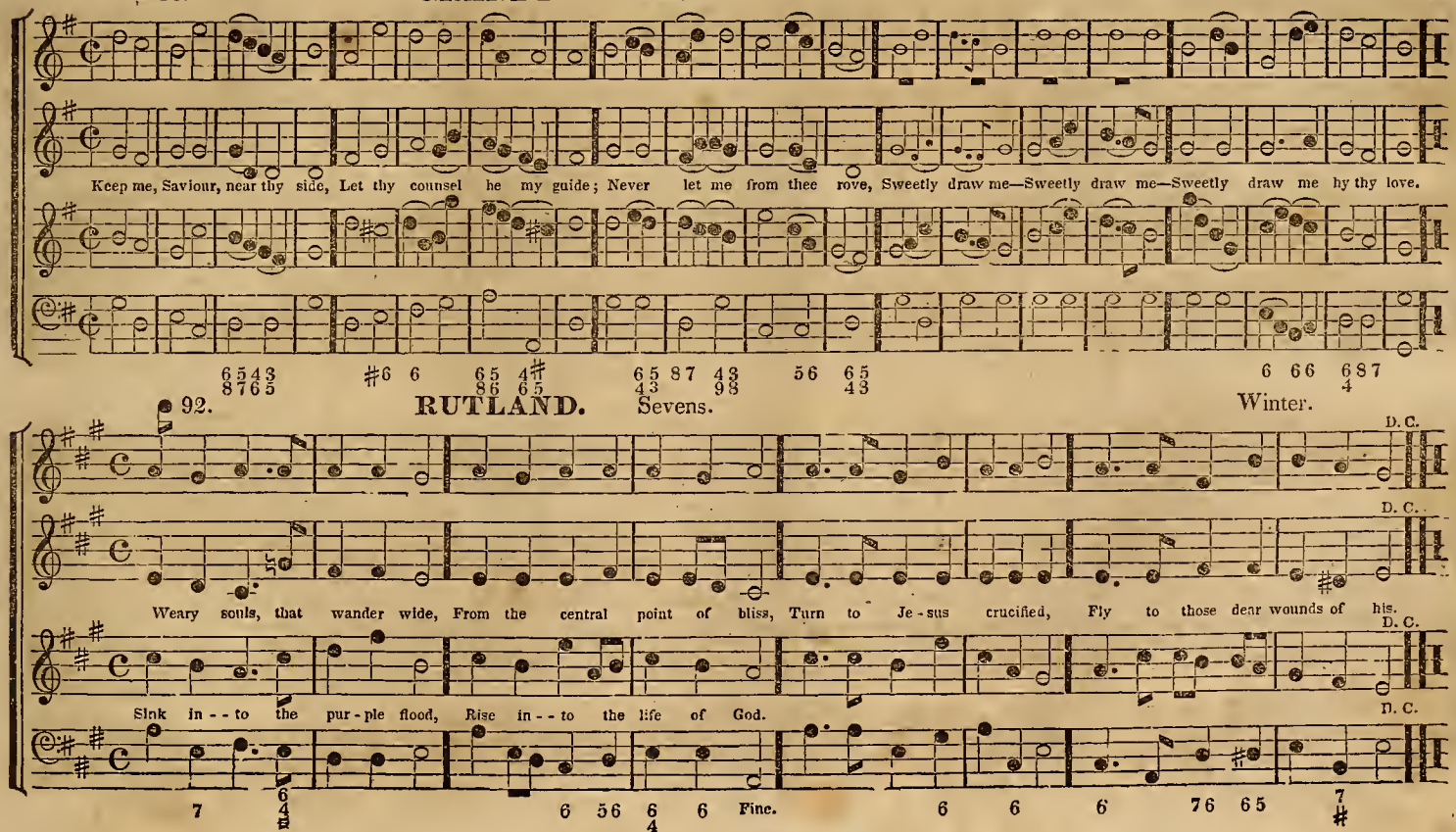
Sov'reign Ruler, Lord of all, Prostrate at thy feet I fall; Hear, O hear, my ardent cry; Frown not, lest I faint and die.

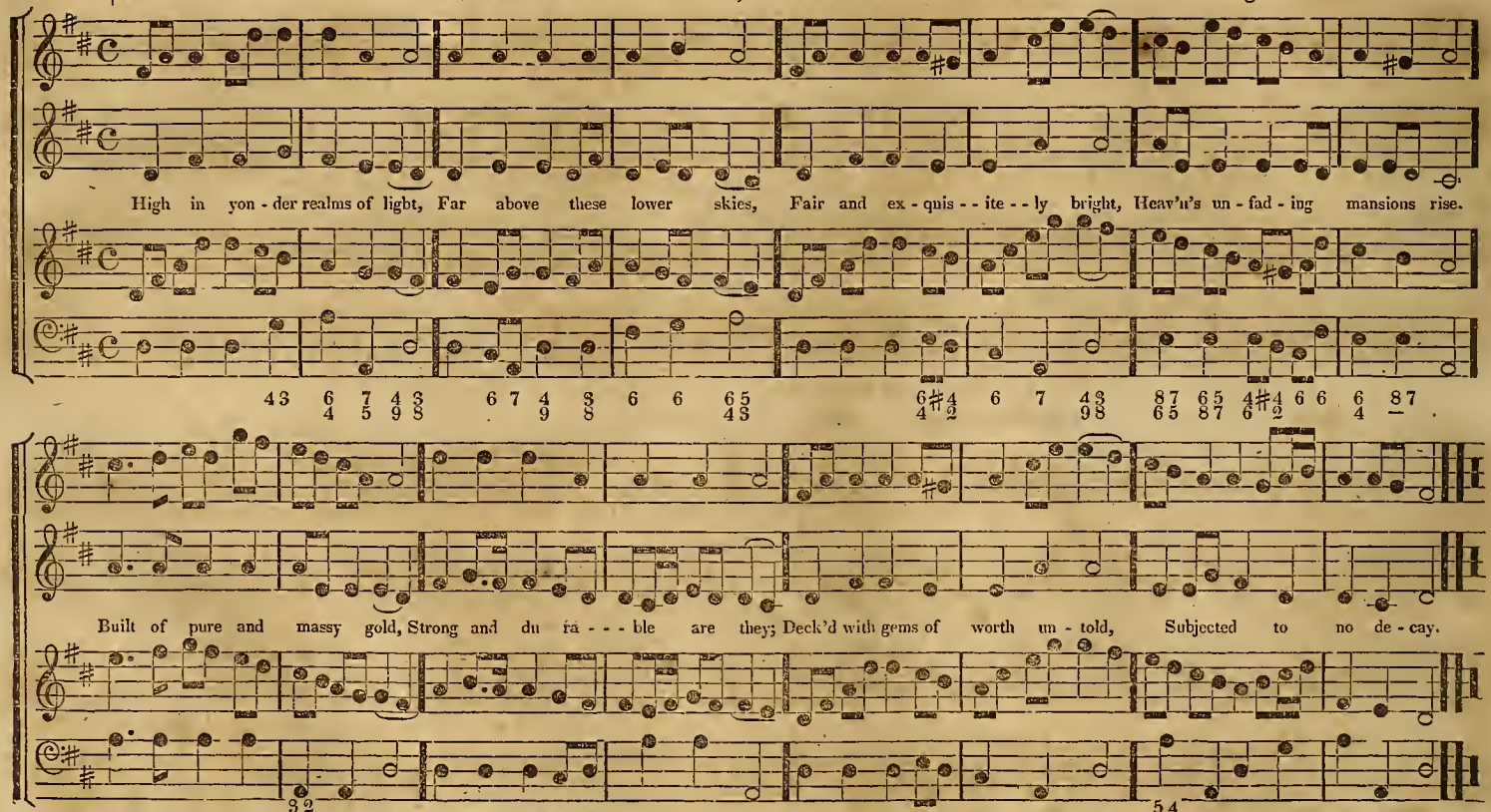
112. **PILTON.** Sevens. Weldon.

Praise to God, immortal praise, For the love that crowns our days; Bounteous Source of ev'ry joy, Let thy praise our tongues employ

● 96. **SABBATH.** 7's. 6 lines.




88.
GRANBY.
Sevens.
Keep me, Saviour, near thy side, Let thy counsel be my guide; Never let me from thee rove, Sweetly draw me—Sweetly draw me—Sweetly draw me by thy love.
92.
RUTLAND.
Sevens.
Winter.
D. C.
Weary souls, that wander wide, From the central point of bliss, Turn to Je-sus crucified, Fly to those dear wounds of his.
Sink in--to the pur-ple flood, Rise in--to the life of God.
Fine.


100.
BATH ABBEY.
7's, or 8's & 7's.
Milgrove.
High in yon - der realms of light, Far above these lower skies, Fair and ex - quis - - ite - - ly bright, Heav'n's un - fad - ing mansions rise.
Built of pure and massy gold, Strong and du ra - - - ble are they; Deck'd with gems of worth un - told, Subjected to no de - cay.

88. **PLEYEL's HYMN.*** 7's. PLEYEL.

Children of the heavenly King, As ye journey sweetly sing; Sing your Saviour's worthy praise, Glorious in his works and ways.

* The key of G (in which this piece was originally written) will be found best for many choirs

88. **LINCOLN.** 7's. DR. BOYCE.

Morning breaks upon the tomb, Jesus dissipates the gloom: Day of triumph through the skies, See the glorious Saviour rise.

88. BENSON. 7's.

L. MASON.

Lord, we come be - fore thee now, At thy feet we humbly bow; Oh do not our suit disdain, Shall we seek thee, Lord, in vain?

100. ADULLUM. 7's.

Children of the heavenly King, As ye journey sweetly sing! Sing your Saviour's worthy praise, Glorious in his works and ways, Glorious in his works and ways.

80. **GREENVILLE.** 8's & 7's, or 8's, 7's & 4. Rousseau.

Fine. D.C.

D. C.

Gently, Lord, O! gently lead us, Thro' this lowly vale of tears; And O Lord, in mercy give us, Thy rich grace in all our fears!

D. C.

Oh refresh us, Oh re - fresh us, Oh refresh us with thy grace.

D. C.

52. **SICILIAN HYMN.** 7's, or 8's & 7's.

1. Lord, dismiss us with thy blessing, Fill our hearts with joy and peace; Let us all thy love possessing, Triumph in re - deem - ing grace.

2. Thanks we give, and ado - ra - tion, For the gospel's joyful sound; May the fruit of thy sal - vation In our hearts and lives be found.

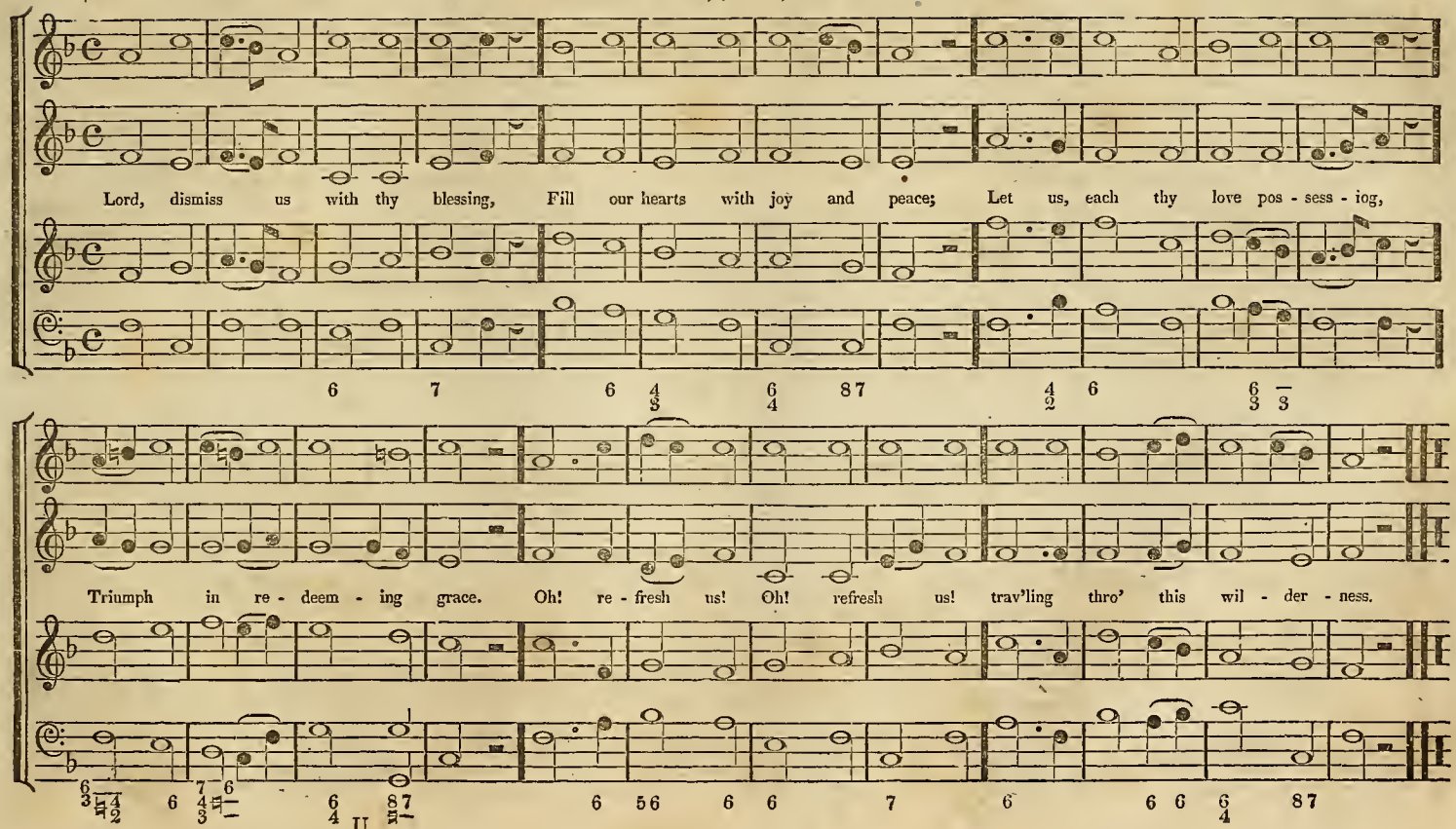
3. Jesus, thou art all com - passion: Pure, un - bounded love thou art, Visit us with thy sal - vation, Enter ev'ry trembling heart.

♩ 88. MESSINA. 7's, or 8's & 7's. L. KOZELUCH.

Lovely is the face of nature, Decked with spring's unfolding flowers; While the sun shows every feature, Smiling through descending showers.

♩ 96. WORTHING. 8's. & 7's. SCHELZ.

Glorious things of thee are spoken, Zion, city of our God; He whose word cannot be broken, Formed thee for his own abode.


Lord, dismiss us with thy blessing, Fill our hearts with joy and peace; Let us, each thy love pos - sess - ing,
Triumph in re - deem - ing grace. Oh! re - fresh us! Oh! refresh us! trav'ling thro' this wil - der - ness.

♩ 88. **SMYRNA.** 8's & 7's, or 8's, 7's & 4's. Mozart.

Gently, Lord, oh gently lead us, Thro' this lowly vale of tears; And, O Lord, in mercy give us, Thy rich grace in all our fears;

Oh! refresh us with thy blessing: Oh! refresh us with thy grace—Oh! re - fresh us—Oh! refresh us— Oh! refresh us with thy grace.

When the winter's tempest lowers, O'er a bleak and cloudy sky, Nature's fading fruits and flowers, Hang their drooping heads and die.

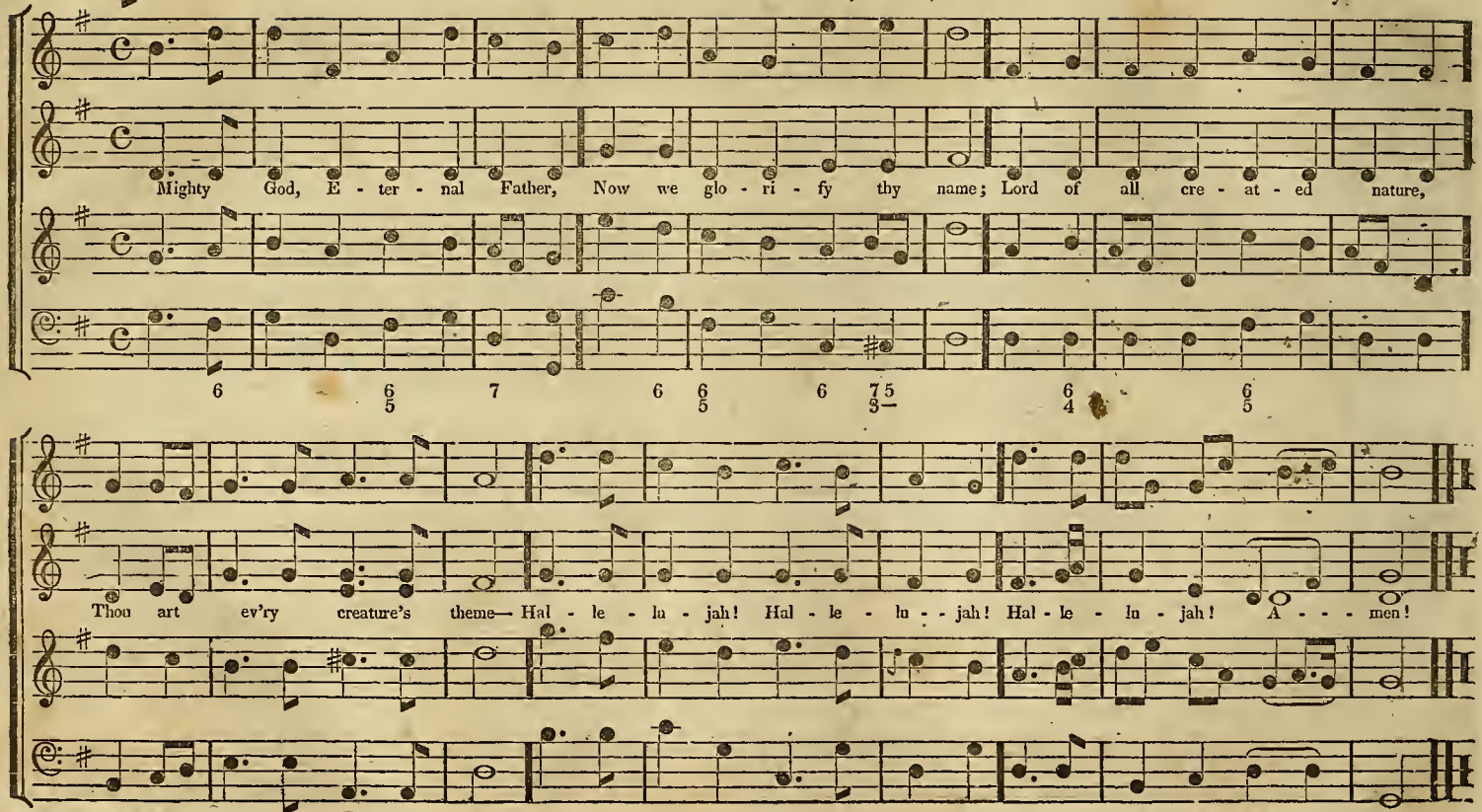
88. TAMWORTH. 8's, 7's, & 4. Lockhart.

Lo! he comes, with clouds descending, Once for favour'd sinners slain;

Thousand, thousand saints at - tending Swell the triumph of his train. Hal - le - lu jah, Halle - lu - jah, Jesus now shall ever reign.

Tasto.

♩ 100 **WESTBOROUGH.** 8's & 7's, or 8's, 7's & 4. Haydn.



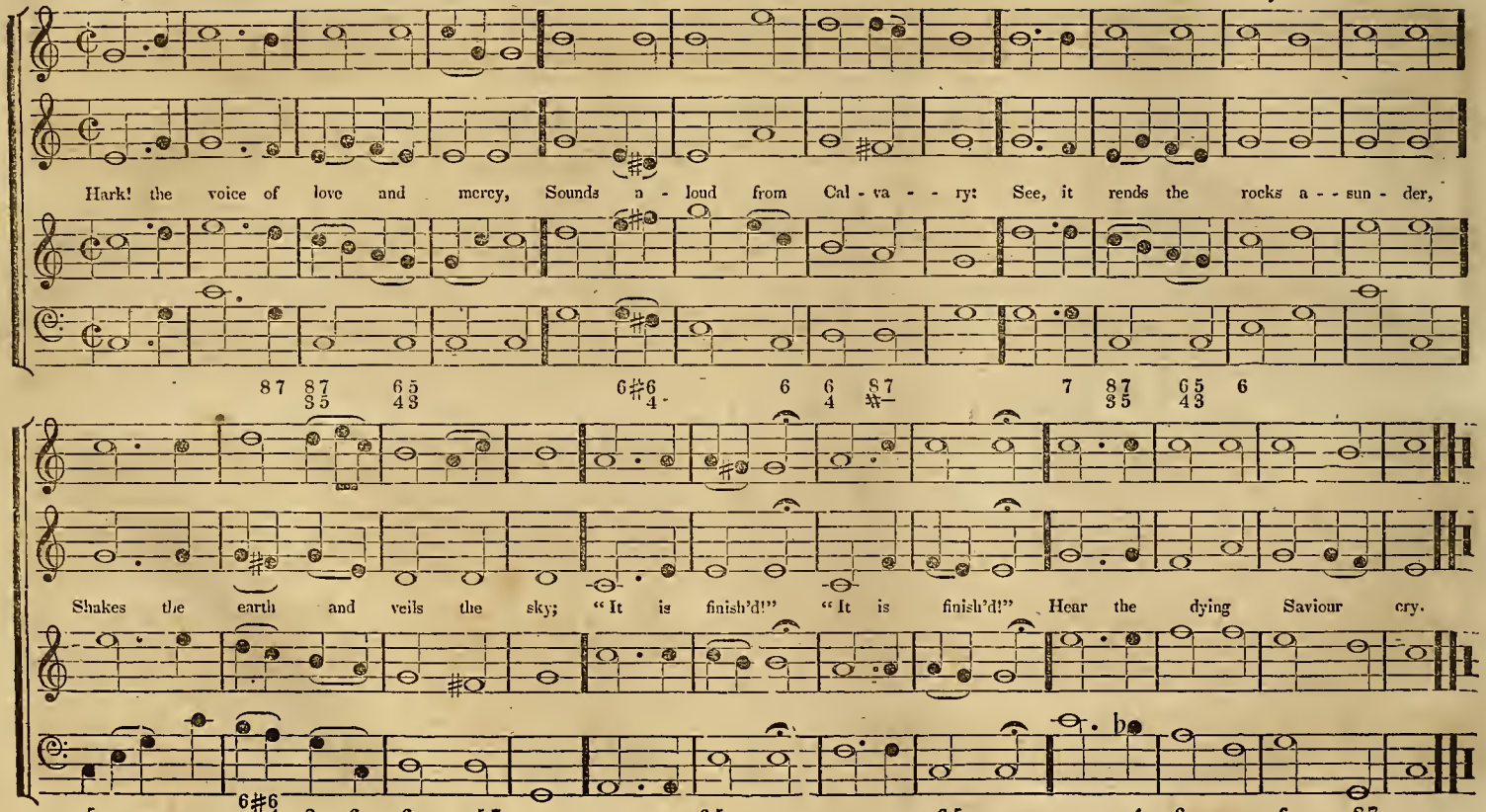
88. **HELMSLEY.** 8's, 7's & 4. Dr. Madan.

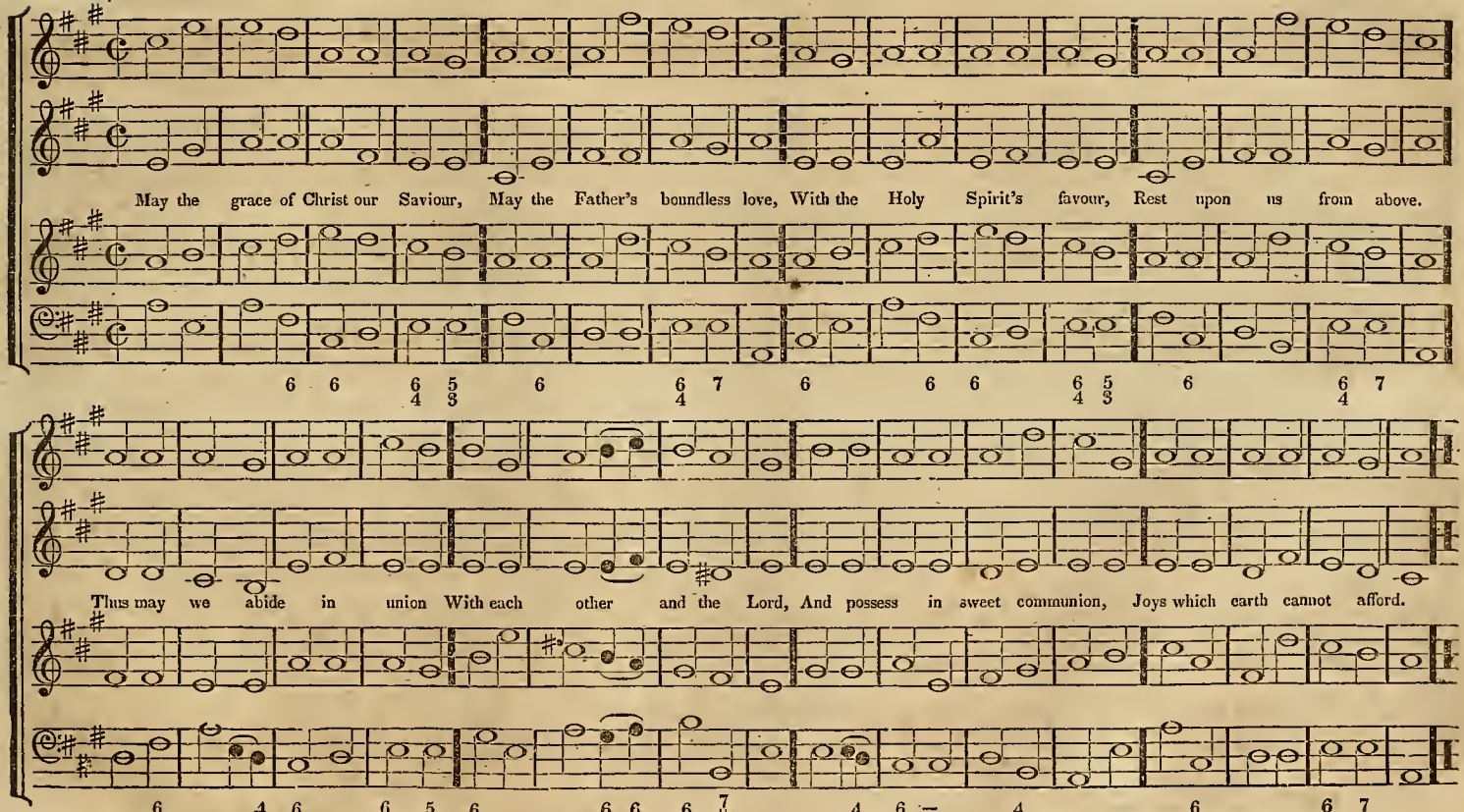
Lo! he comes with clouds descending, Once for favour'd sinners slain.
Thousand, thousand saints attending, Swell the triumph of his train.— Hal - le - lu-jah! Hal - le - lu - jah! Hal - le - lu - jah! Jesus now shall ever reign.

100. **SUFFOLK.** 8's, 7's & 4.

Lo! he comes, with clouds descending, Once for favour'd sinners slain;
Thousand, thousand saints attending, Swell the triumph of his train. Hal-le - lu-jah! Hal - le - lu - jah! God appears on earth to reign.

88. **CALVARY.** 8's & 7's, or 8's, 7's & 4. Stanley.




May the grace of Christ our Saviour, May the Father's boundless love, With the Holy Spirit's favour, Rest upon us from above.
Thus may we abide in union With each other and the Lord, And possess in sweet communion, Joys which earth cannot afford.

99. WANWORTH. Eights. Harwood.

My gracious Redeemer I love, His praises aloud I'll proclaim, And join with the armies above, To shout his a - dor - a - ble name.

100. SPRING. Eights. Thos. Clark.

2d Treble. Grazioso.

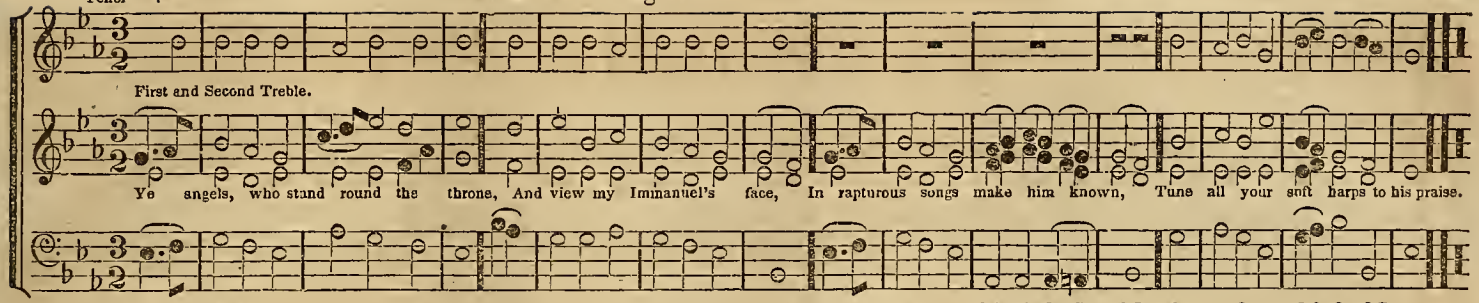
1. The winter is over and gone, The thrush whistles sweet on the spray, The turtle breathes forth her soft moan, The lark mounts and warbles a - way,

2. Shall ev'ry creature around, Their Voices in concert unite, And I, the most favour'd, be found, In praising to take less delight?

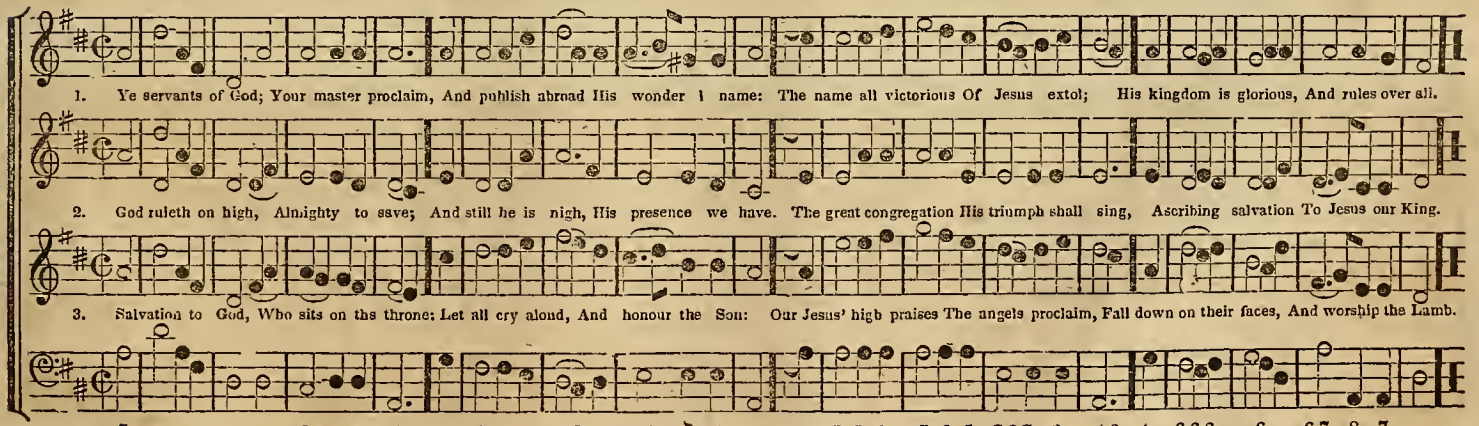
3. Awake, then, my harp and my lute, Sweet organs your notes softly swell, No longer my lips shall be mute, The Saviour's high praises to tell.

4. His love in my heart shed abroad, My graces shall bloom as the spring; This temple, his Spirit's abode, My joy, as my duty, to sing.

Tenor ♩ 88. **GOSHEN.** Eights.



♩ 108. **DEVONSHIRE.** 5's & 7's. Prof. Norton.



92. **SAVANNAH.** 10 s. Pleyel.

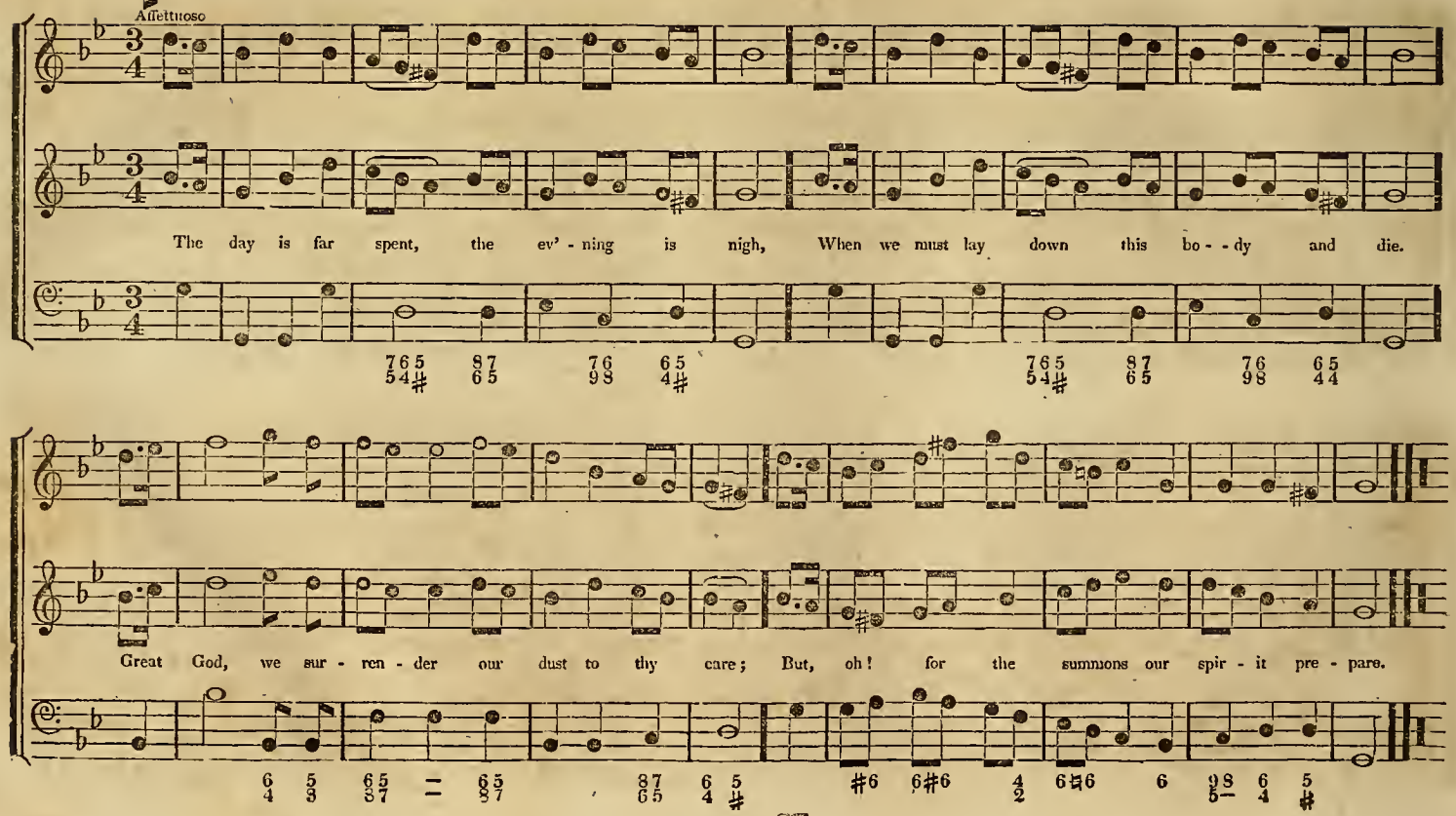
From Jesse's root, behold a branch a - rise Whose sacred flow'r with fragrance fills the skies;

The sick and weak, the healing plant shall aid, From storms a shelter, and from heat a - shade.

The Lord is our shepherd, our guardian and guide, What - - ev - - er we want, he will kindly provide; To sheep of his

pasture his mercies abound,* His care and protection, His care and protection, His care and pro - tec - tion his flock will surround.

Solo. Tutti.

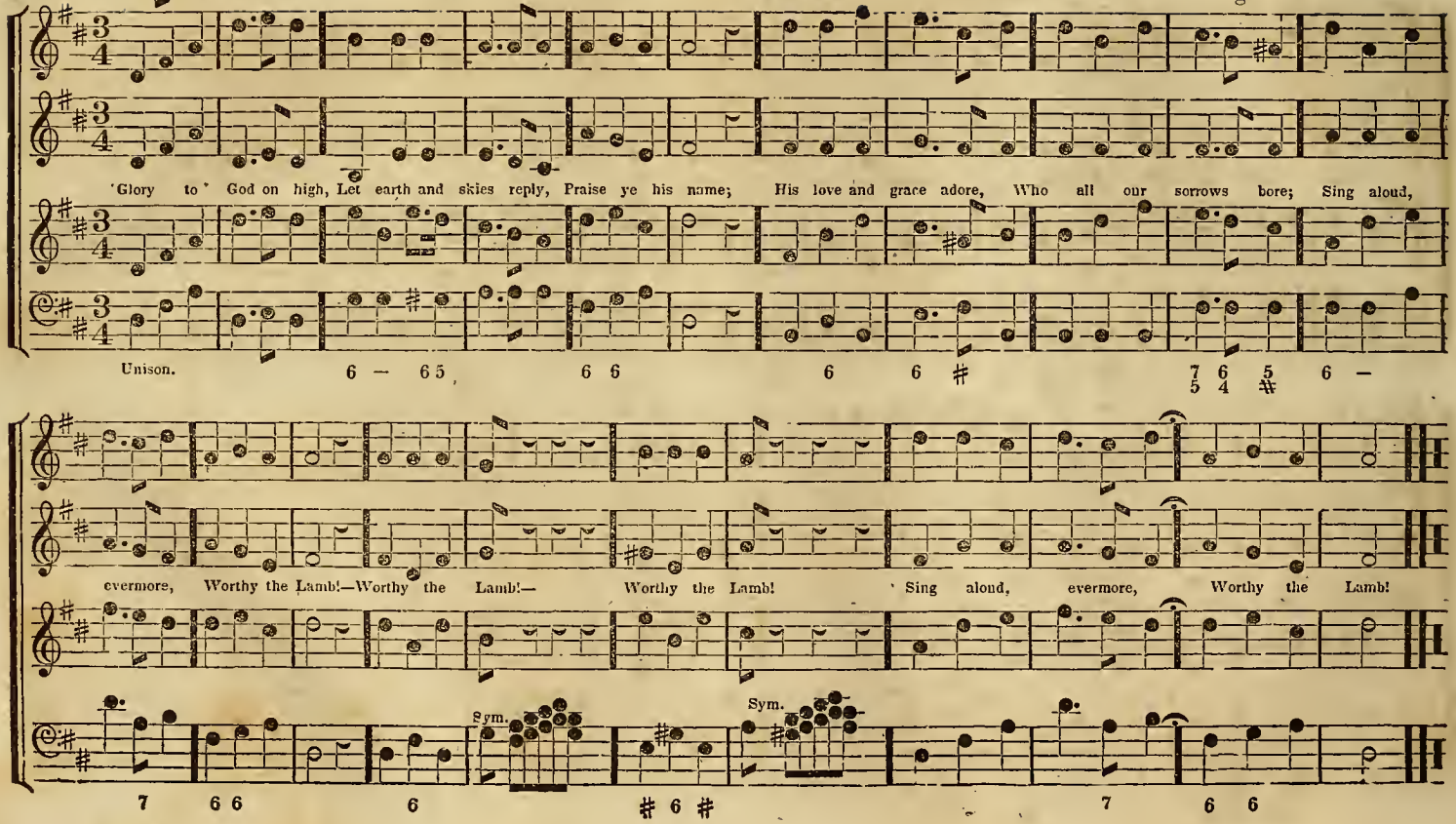

96.
HAMILTON. 10's & 11's.
Affettuoso
The day is far spent, the ev' - ning is nigh, When we must lay down this bo - - dy and die.
Great God, we sur - ren - der our dust to thy care; But, oh! for the summons our spir - it pre - pare.

The Lord is our shepherd, our guardian and guide, What - ev - er we want, he will kindly provide:

To sheep of his pas - ture his mer - cies abound, His care and pro - tec - tion his flock will surround.

H. & H. X 31

♩ 120 **BERMONDSEY.** 6 s & 4's. Milgrove.



12. ITALIAN HYMN. 6's & 4 s. Giardini.

Come, thou Almighty King, Help us thy name to sing, Help us to praise: Father all glorious, O'er all victorious, Come and reign over us, Ancient of days. -

88. AUBURN. 8, 3, & 6.

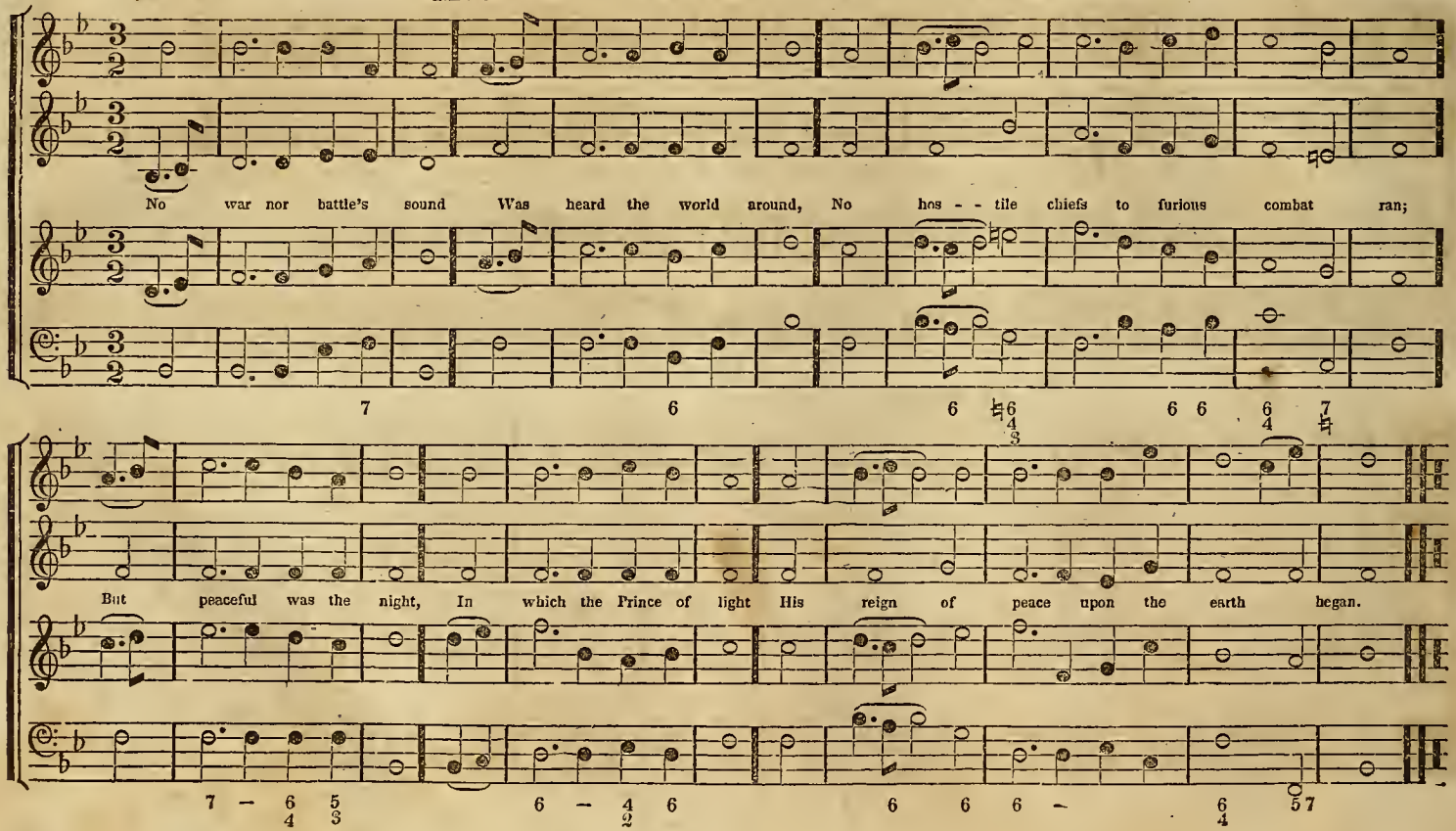
1. Ere I sleep, for ev'ry favor This day show'd By my God, I do bless my Sa - viour.

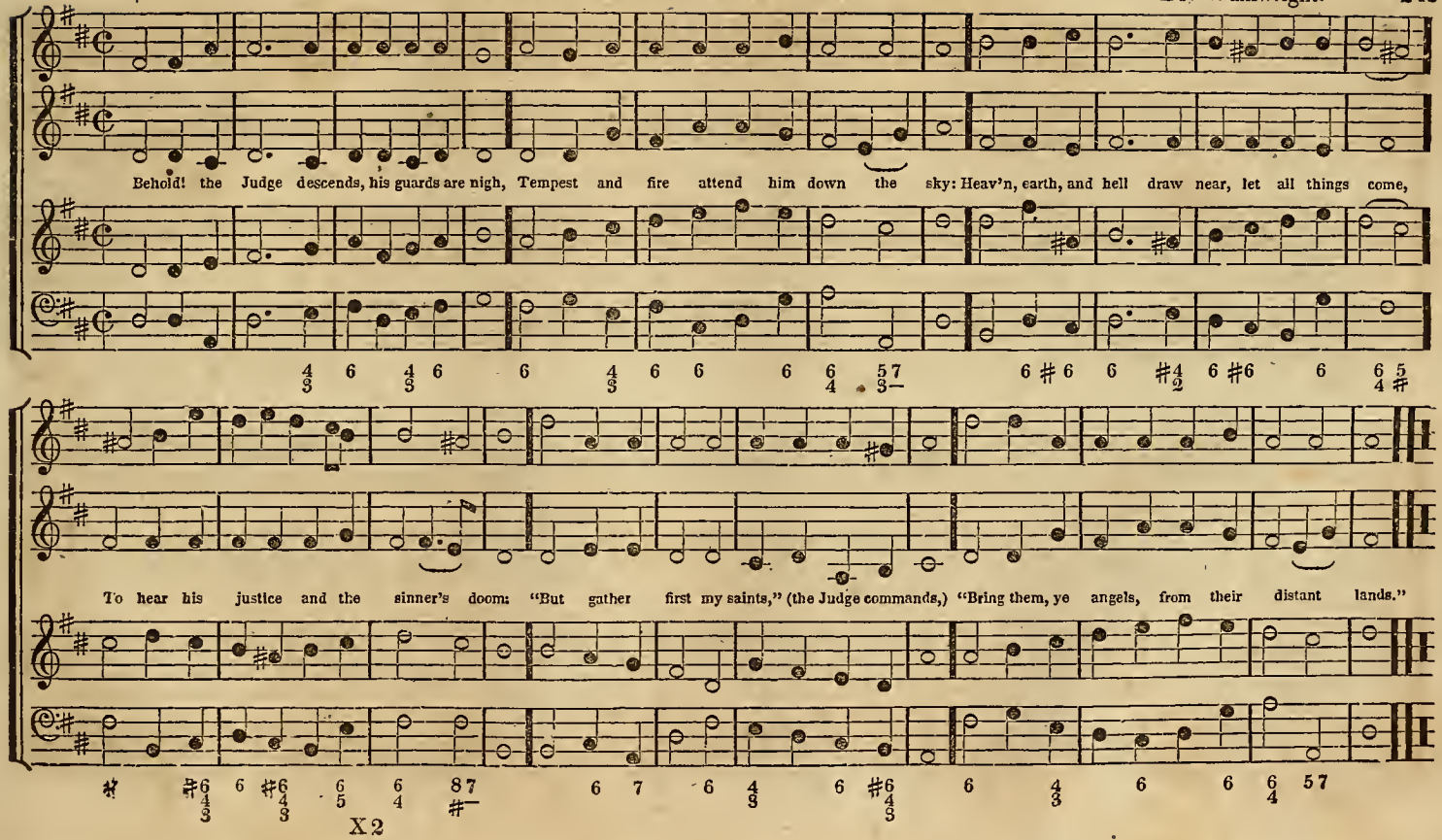
2. Leave me not, but ever love me; Let thy peace Be my bliss, Till thou hence re - - - - move me.

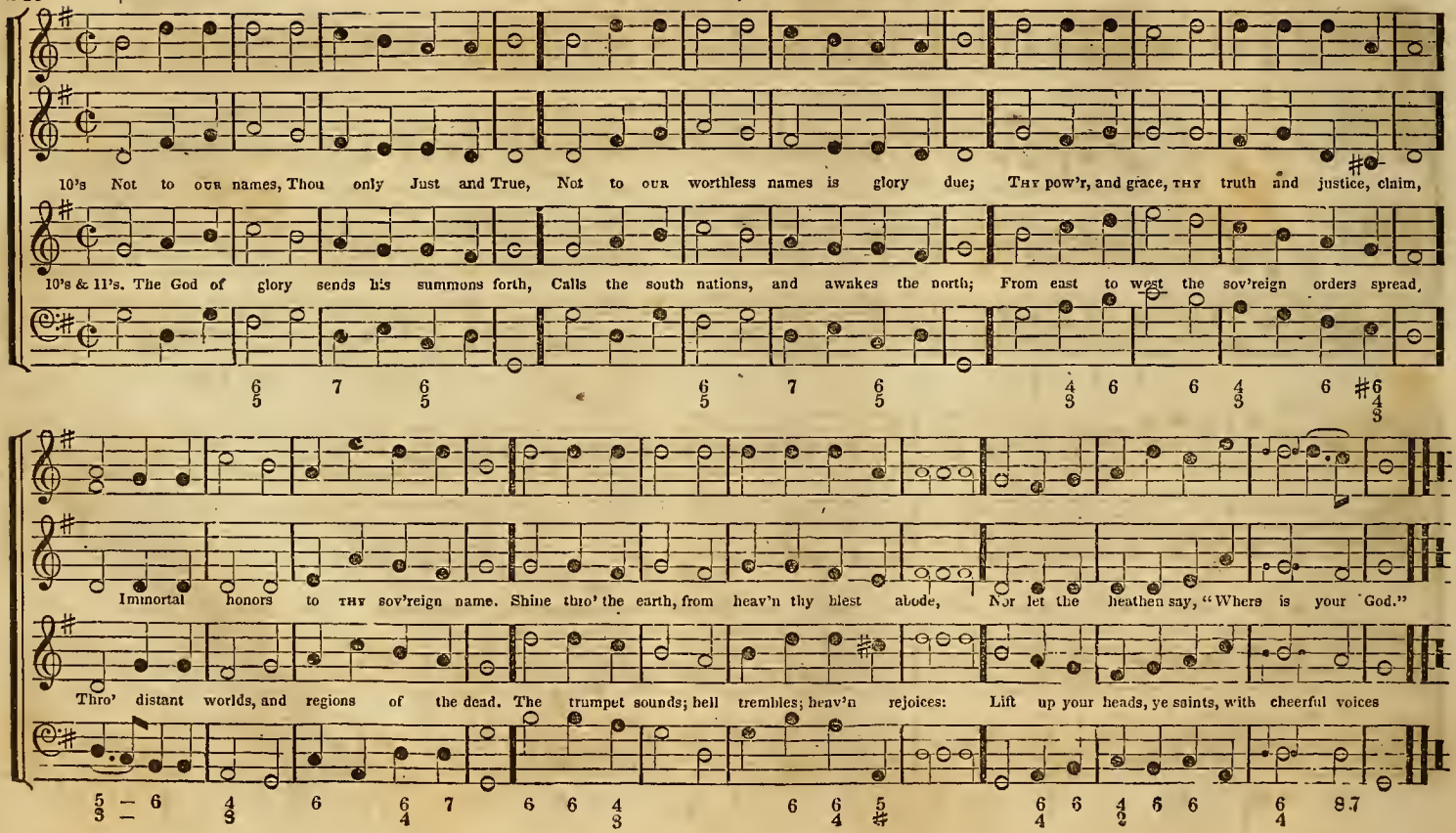
3. Thou—my Rock, my Guard, my Tower— Safely keep, While I sleep, Me with all thy pow - er.

4. And whene'er in death I slumber, Let me rise with the wise— Counted in their num ber

108. **MALTA.** 6's & 10's.




Behold! the Judge descends, his guards are nigh, Tempest and fire attend him down the sky: Heav'n, earth, and hell draw near, let all things come,
To hear his justice and the sinner's doom: "But gather first my saints," (the Judge commands,) "Bring them, ye angels, from their distant lands."
X 2


92.
MONTAGUE. 10's, or 10's & 11's.
10's Not to our names, Thou only Just and True, Not to our worthless names is glory due; Thy pow'r, and grace, thy truth and justice, claim,
10's & 11's. The God of glory sends his summons forth, Calls the south nations, and awakes the north; From east to west the sov'reign orders spread,
Immortal honors to thy sov'reign name. Shine thro' the earth, from heav'n thy blest abode, Nor let the heathen say, "Where is your God."
Thro' distant worlds, and regions of the dead. The trumpet sounds; hell trembles; heav'n rejoices: Lift up your heads, ye saints, with cheerful voices

♩ 112. **LYONS.** 10's & 11's. Haydn.

Oh! praise ye the Lord, prepare a new song, And let all his saints in full concert join; With voices united, the anthem prolong, And shew forth his praises in music divine.

♩ 108. St. **MICHAEL's.** 10's & 11's. Handel.

Oh! praise e the Lord, prepare your glad voice, His praise in the great assembly to sing, In their great Creator let all men rejoice, And heirs of salvation be glad in their King.

112. AMSTERDAM. 7's & 6's. Dr. Nares.

D. C.

D. C.

Rise, my soul, stretch out thy wings, Thy bet - ter portion trace; Sun and moon and stars decay, Time shall soon this earth re - - move;
Rise from transi - - - tory things, Tow'rds heav'n thy native place.

D. C.

Rise my soul, and haste away, To (*omit.*) seats prepar'd above.

D. C.

Fine.

* The notes under figure 3 are to be sung only at the close of the tune.

90. "THE RISING MORN, THE CLOSING DAY." [VIENNA.] Beethoven.

The rising morn, the closing day, Repeat thy praise with grateful voice; In both their turns thy pow'r display, And, laden with thy gifts, rejoice.

Sostenuto Adagio.

p. fz. p.

Lord, when my thoughts delight - ed rove, Amidst the wonders of thy love, Sweet hope revives my drooping heart,

p. fz. p.

p. fz. p.

p. fz. p.

Cres. f.

And bids my fears and doubts de - - part, Lord, so my thoughts de - lighted rove, Amidst the wonders of thy love.

Cres. f.

92. "IN VERDANT PASTURES." Geminiani.

Adagio Sostenuto.

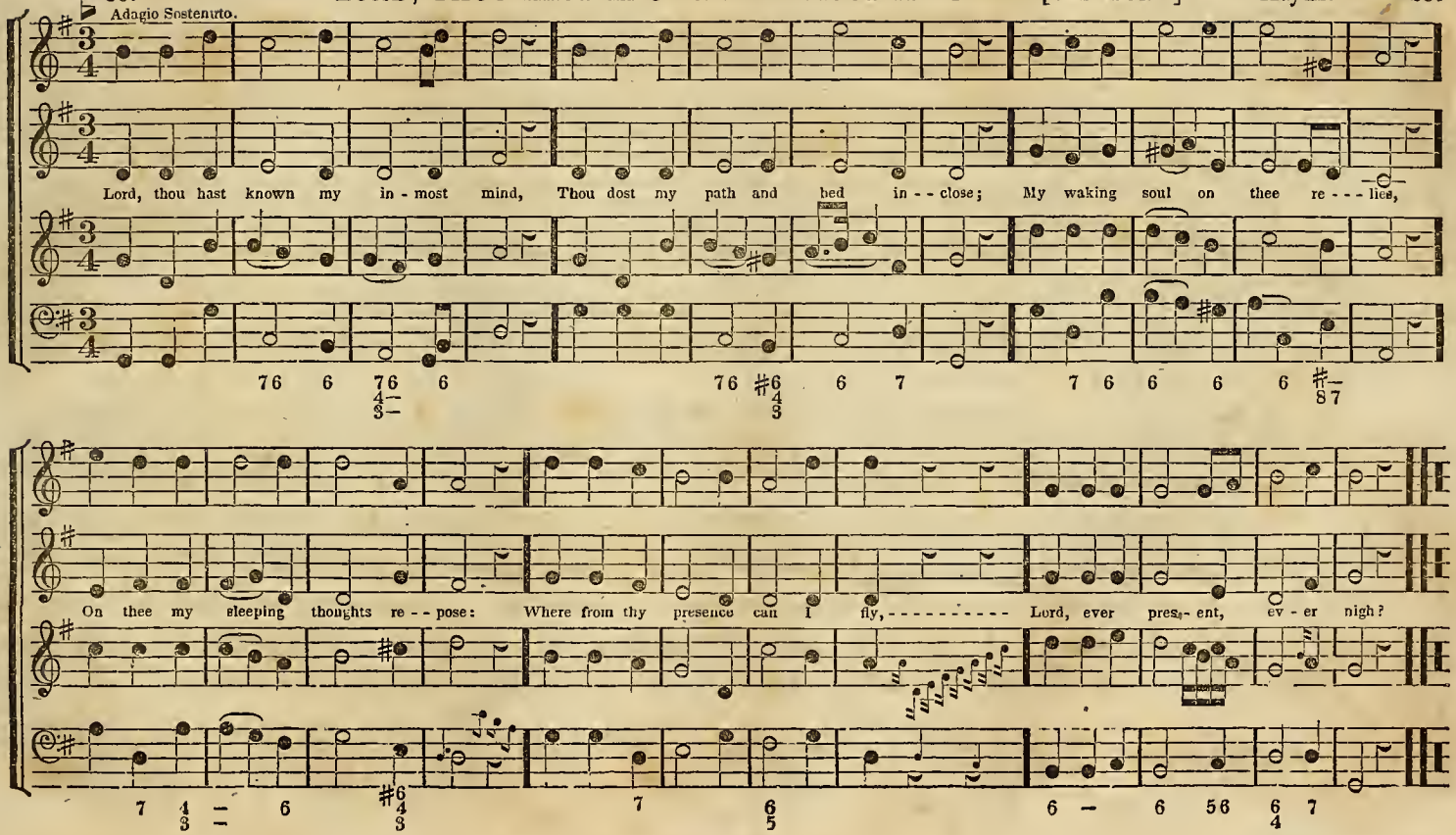
In verdant pastures large and fair, The Shepherd feeds his chosen sheep; He guards his flock with tender care, And watches o'er them while they sleep.

86. "HOW PLEASANT, HOW DIVINELY FAIR." [GARDNER.] Viotti.

Sostenuto Adagio.

How pleasant, how divinely fair, O Lord of hosts, thy dwellings are! With strong desire my spirit faints, To meet th'assembly of thy saints

P. fz.


Adagio Sostenuto.
Lord, thou hast known my in - most mind, Thou dost my path and bed in - - close; My waking soul on thee re - - - lies,
On thee my sleeping thoughts re - - pose: Where from thy presence can I fly, - - - - - - - - - Lord, ever pres - ent, ev - er nigh?

"WITH HOLY FEAR AND HUMBLE SONG." [WALTHAM.] Beethoven.

Cantabile e Sostenuto.

D. C.

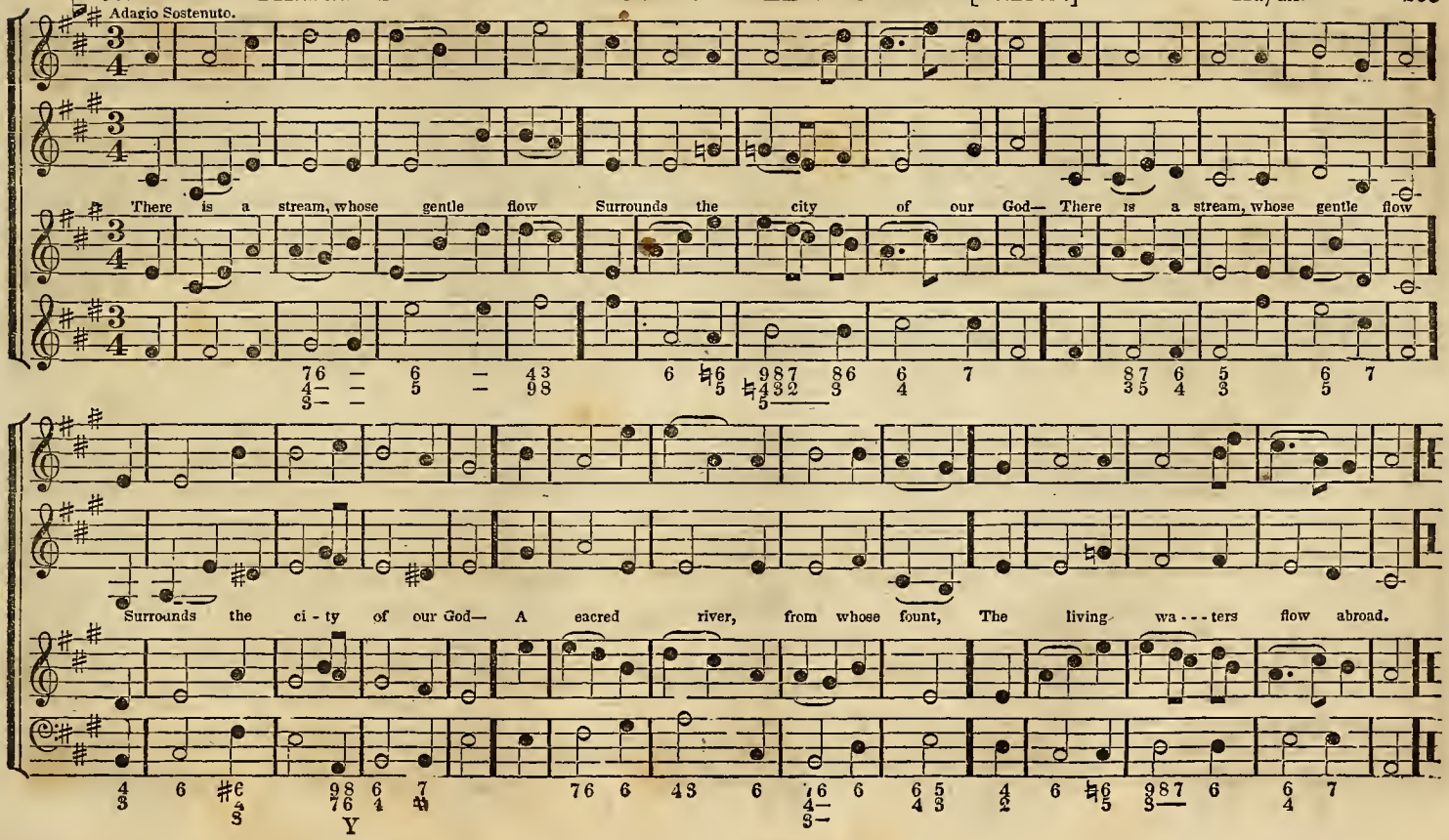
D. C.

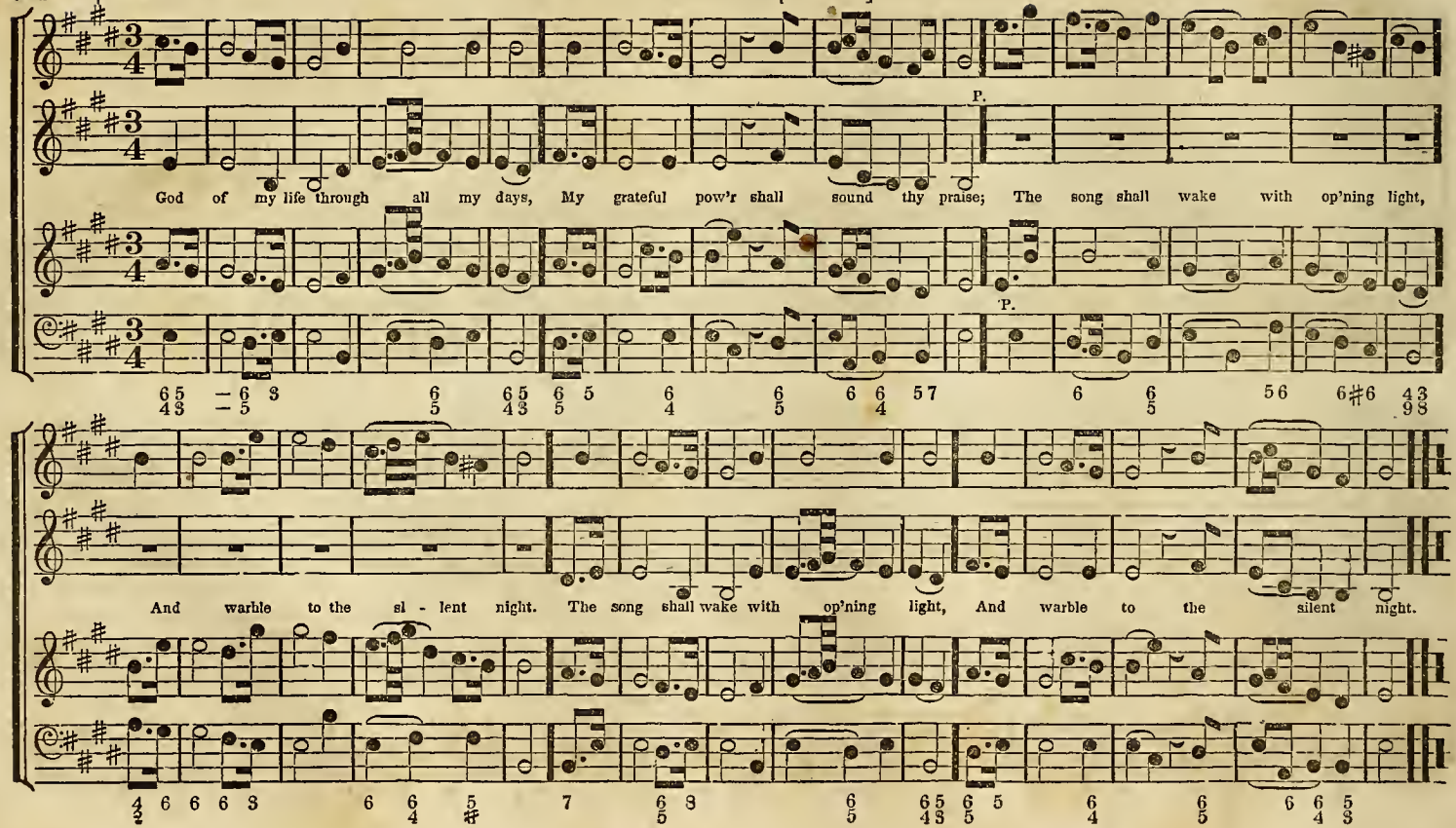
With holy fear and humble song, The dreadful God, our souls adore; Rev'rence and awe becomes the tongue That speaks the terrors of his pow'r—

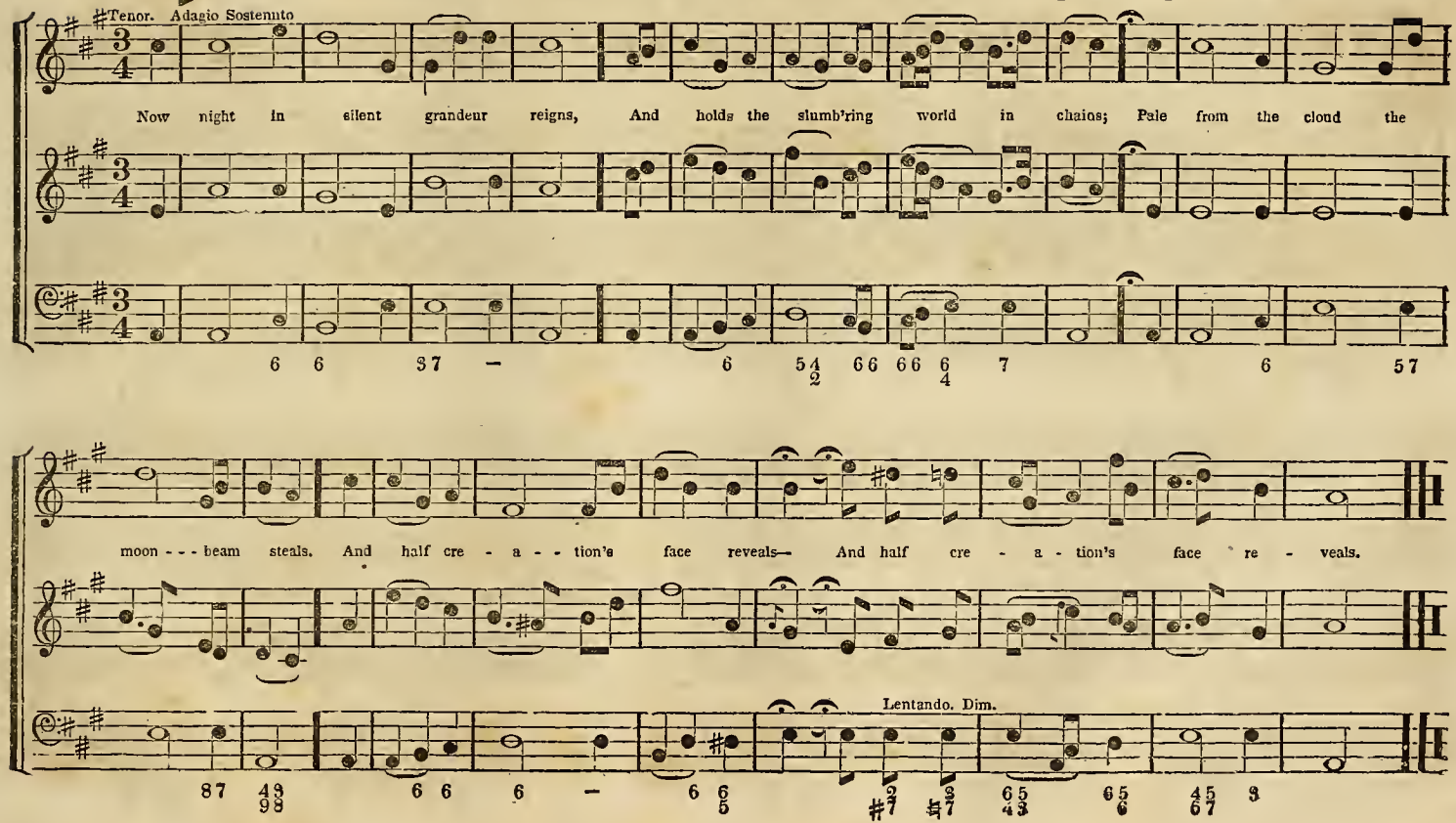
Rev'rence and awe become the tongue That speaks the terrors of his pow'r.

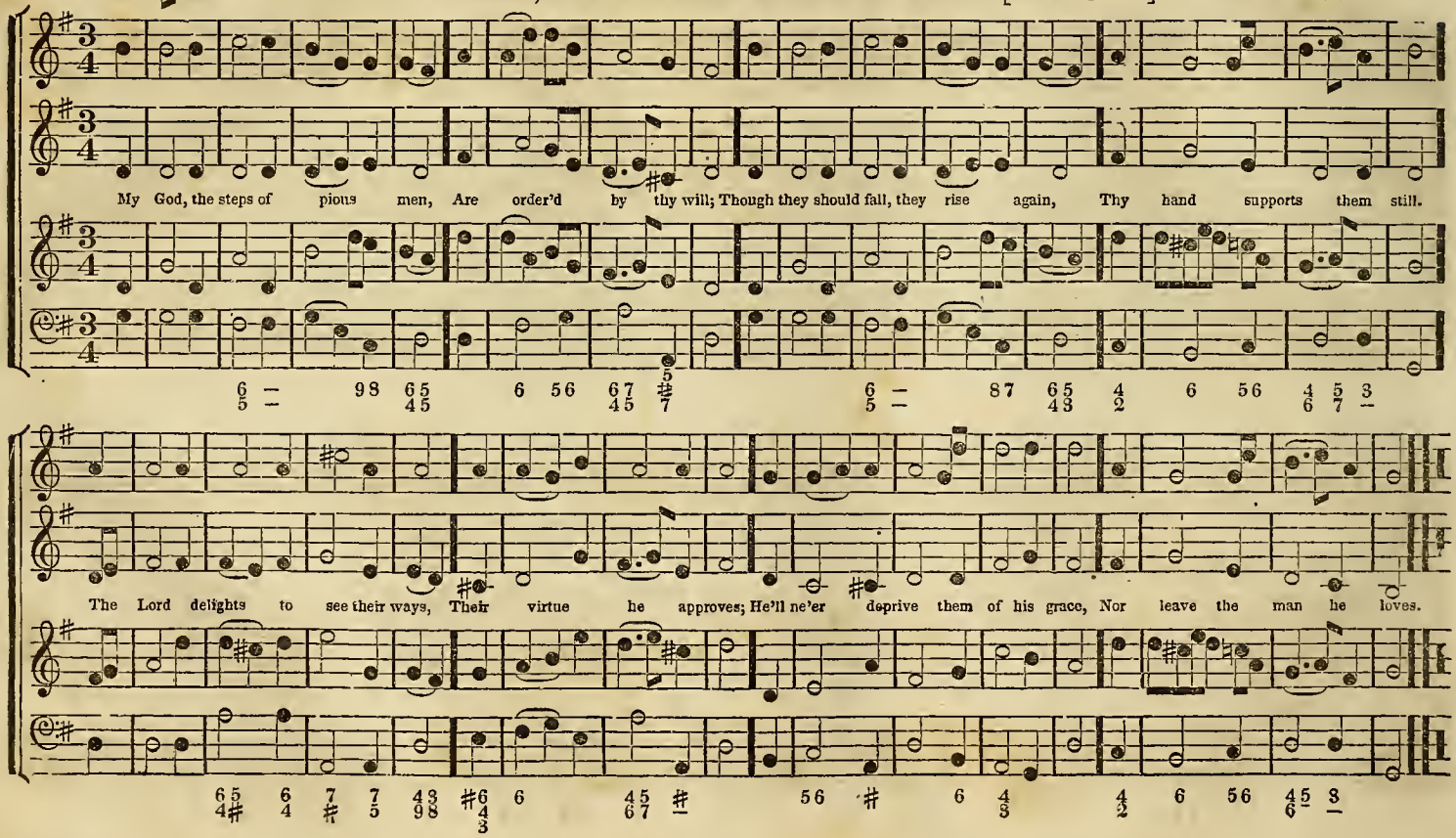
84. 'SOFTLY THE SHADE OF EV'NING FALLS." [SOUTH STREET.] Haydn.

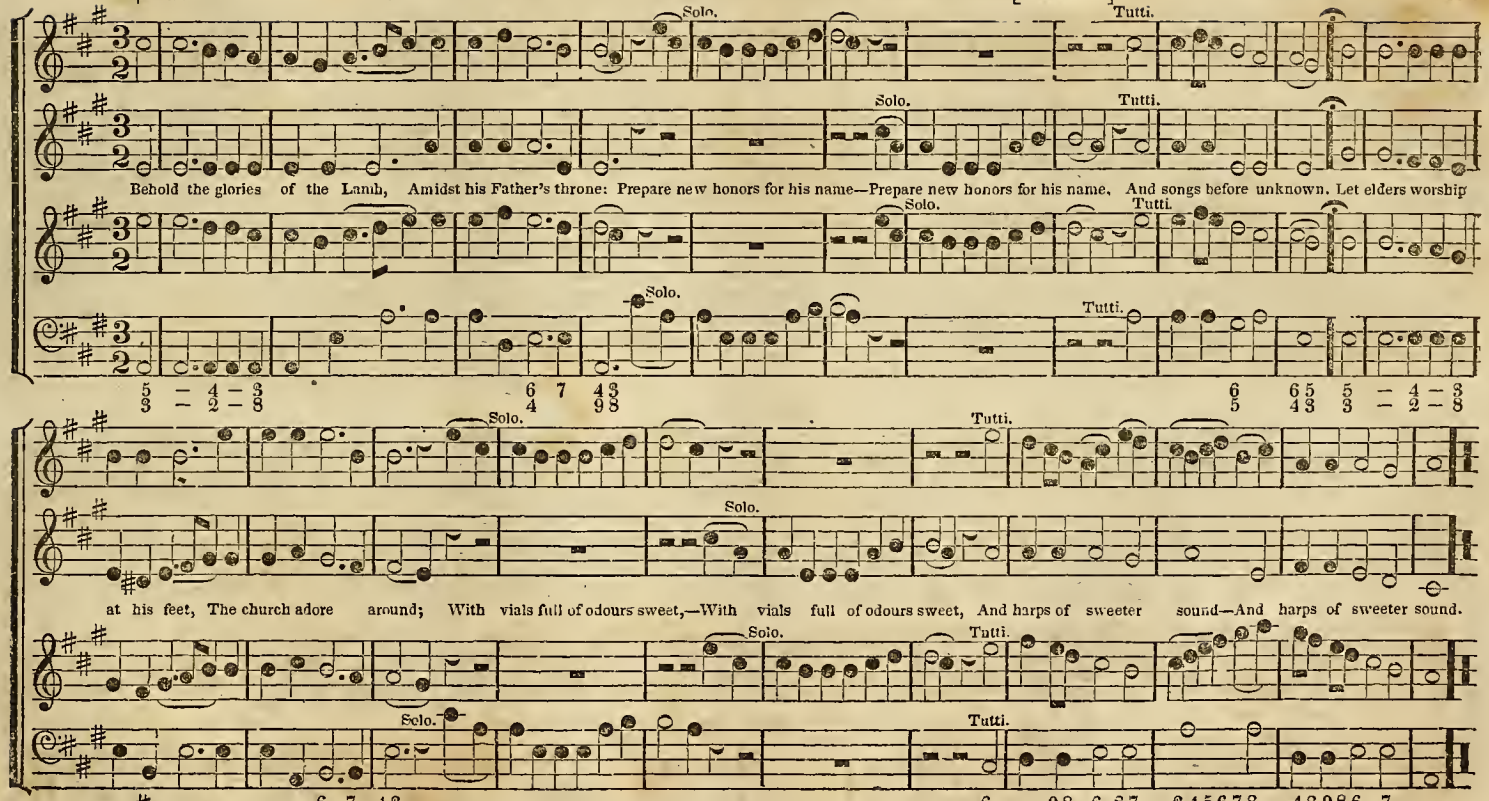
Softly the shade of eve'ning falls, Sprinkling the earth with dewy tears; While nature's voice to slumber calls, And silence reigns amid the spheres—amid the spheres.

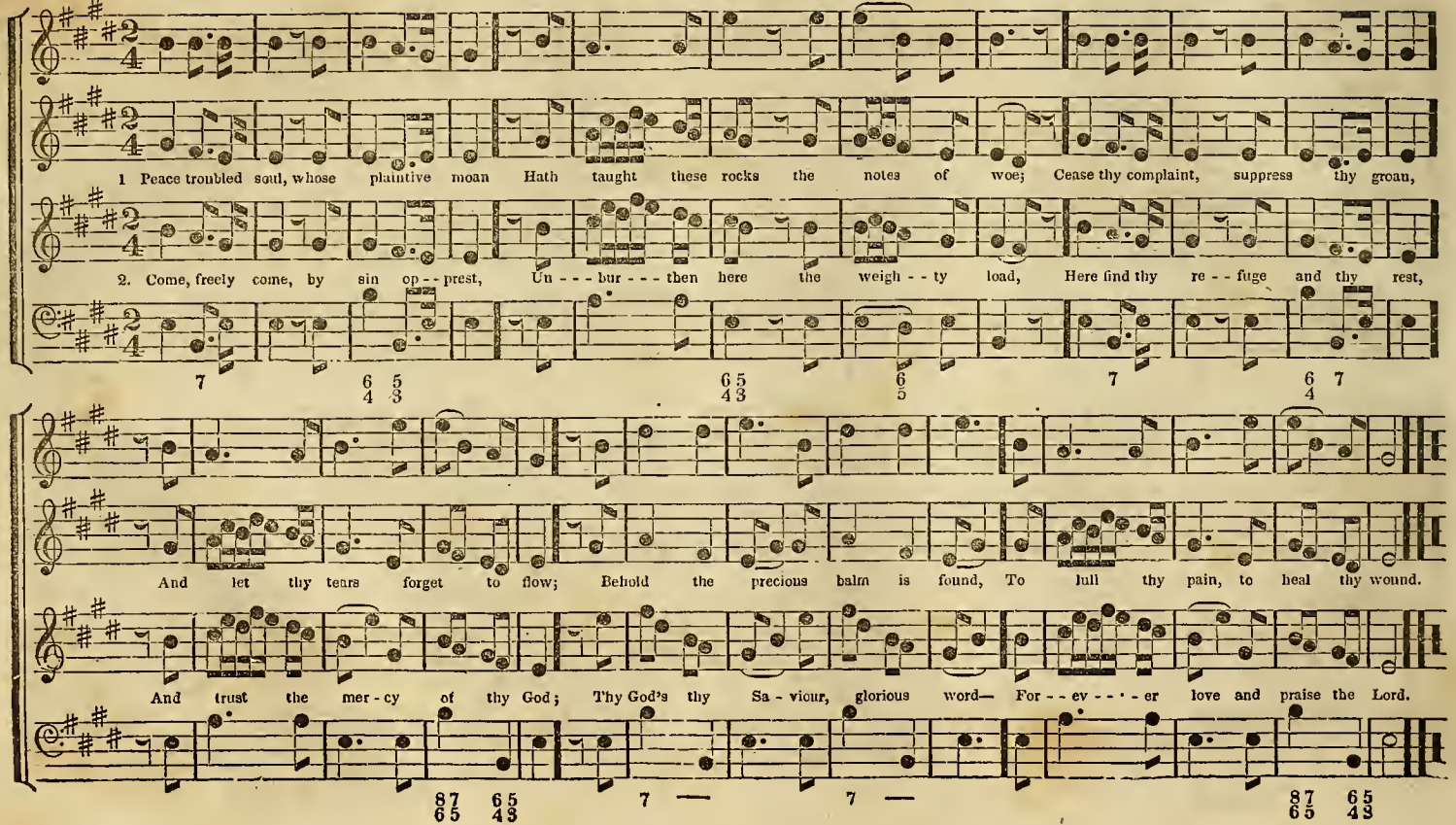

Adagio Sostenuto.
There is a stream, whose gentle flow Surrounds the city of our God— There is a stream, whose gentle flow
Surrounds the ci - ty of our God— A sacred river, from whose fount, The living wa - - - ters flow abroad.


P.
God of my life through all my days, My grateful pow'r shall sound thy praise; The song shall wake with op'ning light,
P.
And warble to the sl - lent night. The song shall wake with op'ning light, And warble to the silent night.


Tenor. Adagio Sostenuto
Now night in silent grandeur reigns, And holds the slumb'ring world in chains; Pale from the cloud the
moon - - - beam steals. And half cre - a - - tion's face reveals— And half cre - a - tion's face re - veals.
Lentando. Dim.

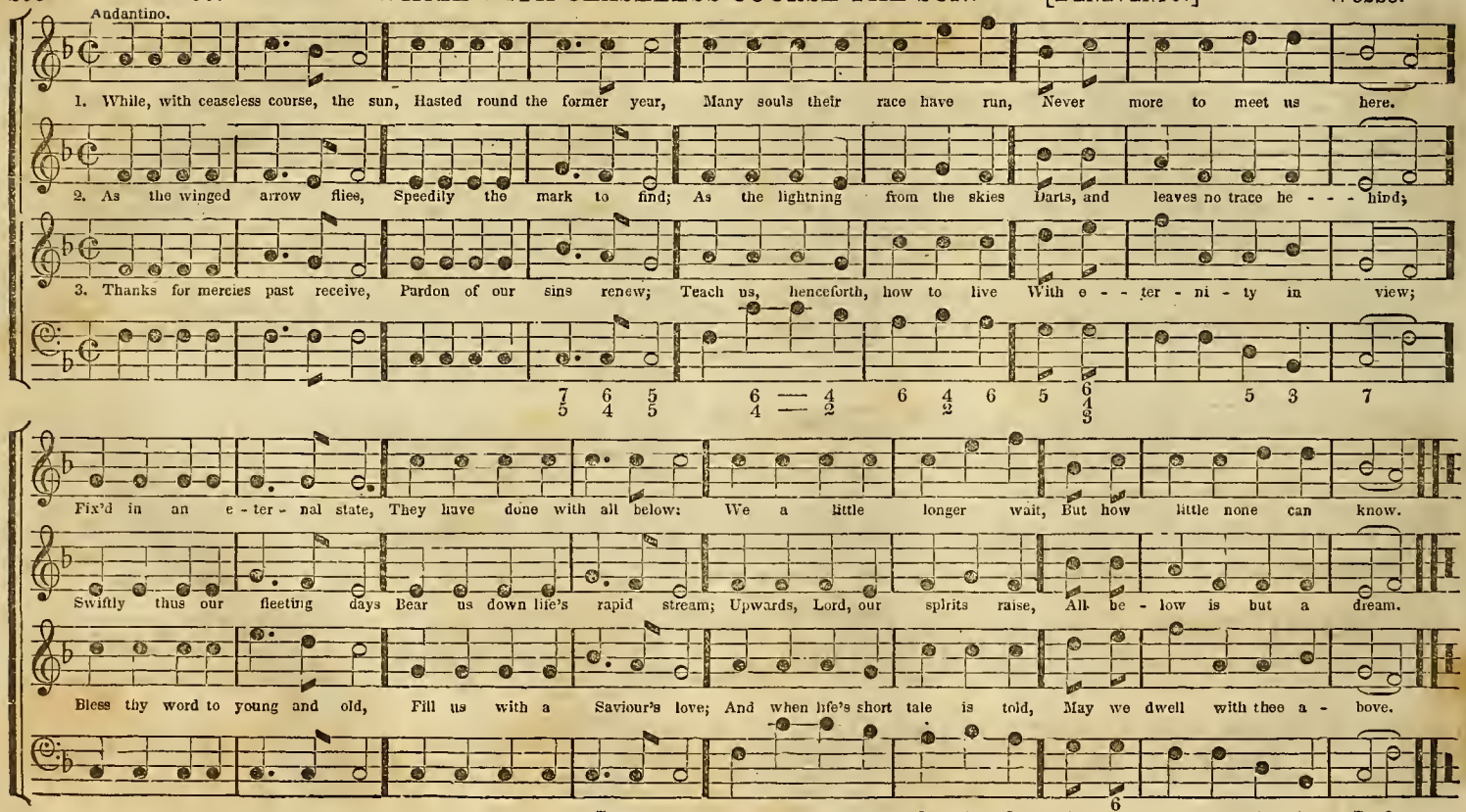

My God, the steps of pious men, Are order'd by thy will; Though they should fall, they rise again, Thy hand supports them still.
The Lord delights to see their ways, Their virtue he approves; He'll ne'er deprive them of his grace, Nor leave the man he loves.

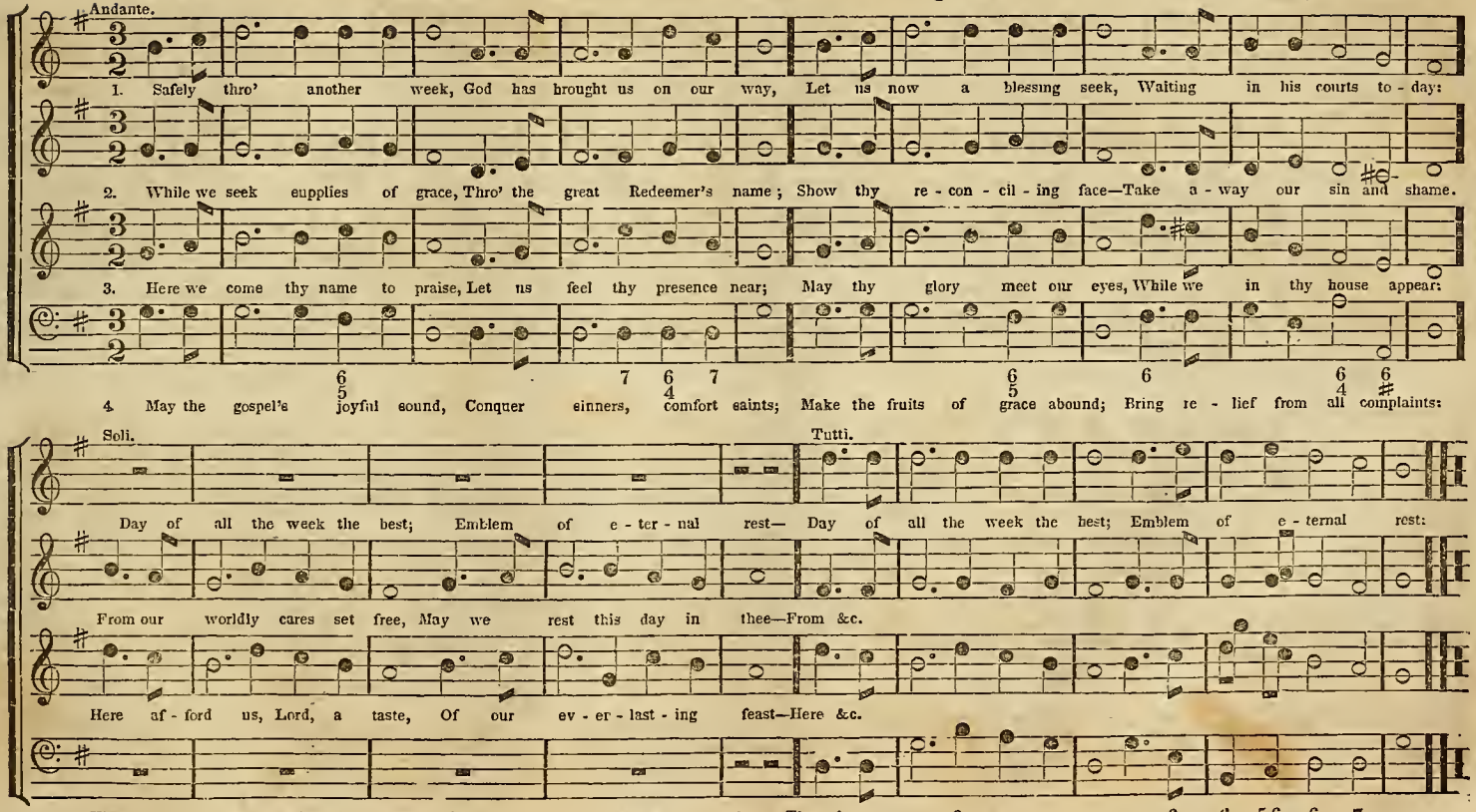

Solo.
Tutti.
Behold the glories of the Lamb, Amidst his Father's throne: Prepare new honors for his name—Prepare new honors for his name, And songs before unknown. Let elders worship
at his feet, The church adore around; With vials full of odours sweet,—With vials full of odours sweet, And harps of sweeter sound—And harps of sweeter sound.


1 Peace troubled soul, whose plaintive moan Hath taught these rocks the notes of woe; Cease thy complaint, suppress thy groan,
2. Come, freely come, by sin op - - prest, Un - - - bur - - - then here the weigh - - ty load, Here find thy re - - fuge and thy rest,
And let thy tears forget to flow; Behold the precious balm is found, To lull thy pain, to heal thy wound.
And trust the mer - cy of thy God; Thy God's thy Sa - viour, glorious word— For - - ev - - - - er love and praise the Lord.

The saffron tints of morn appear, And glow across the blushing east; The brilliant orb of day is near, To dissipate the ling'ring mist; And while his mantling splendors dart, Their

radiance o'er the kindling skies. To chase the darkness of my heart, Arise, O God of light, a - rise, a - rise, a - rise, a - rise.


Andantino.
1. While, with ceaseless course, the sun, Hasted round the former year, Many souls their race have run, Never more to meet us here.
2. As the winged arrow flies, Speedily the mark to find; As the lightning from the skies Darts, and leaves no trace he - - - hind;
3. Thanks for mercies past receive, Pardon of our sins renew; Teach us, henceforth, how to live With e - - ter - ni - ty in view;
Fix'd in an e - ter - nal state, They have done with all below: We a little longer wait, But how little none can know.
Swiftly thus our fleeting days Bear us down life's rapid stream; Upwards, Lord, our spirits raise, All be - low is but a dream.
Bless thy word to young and old, Fill us with a Saviour's love; And when life's short tale is told, May we dwell with thee a - bove.

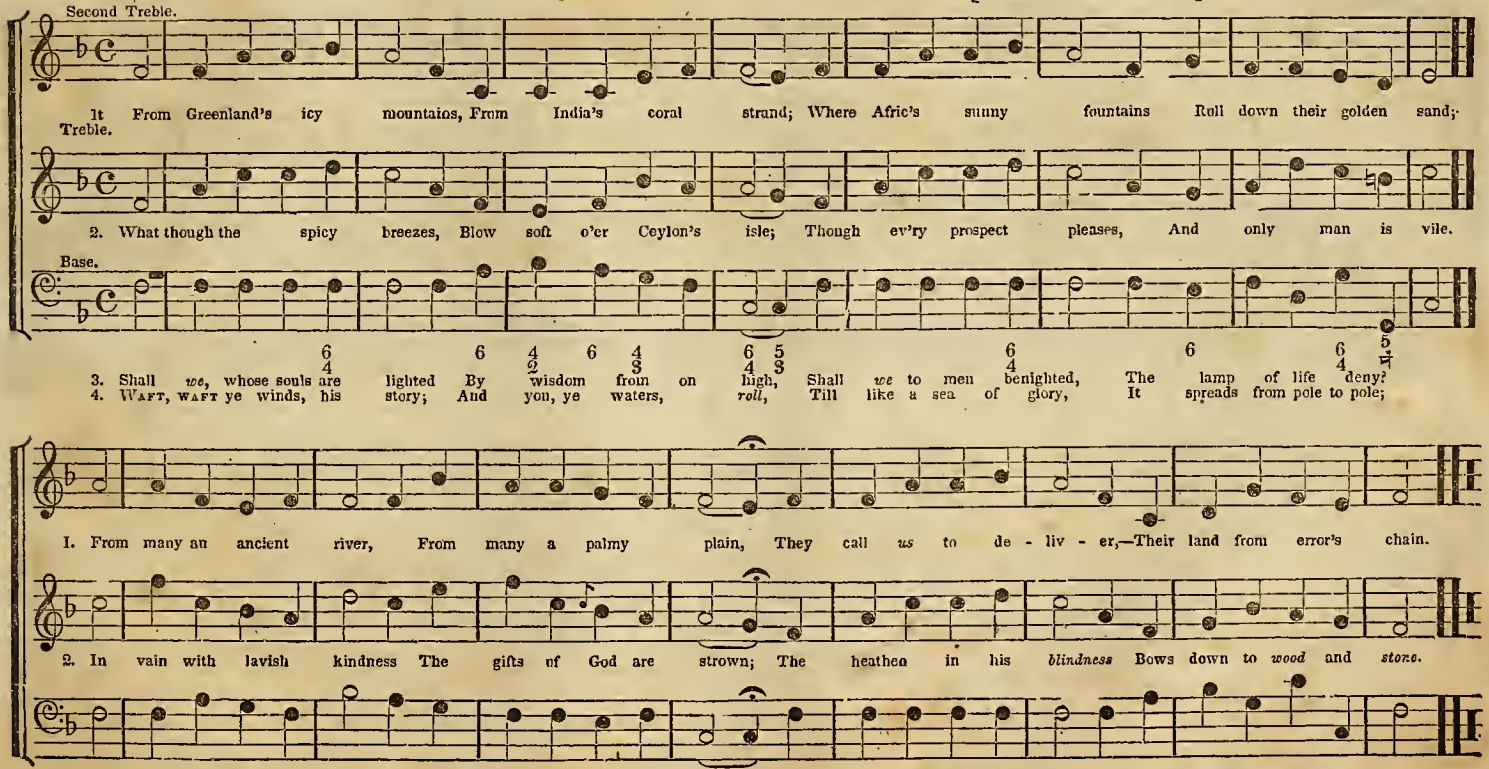

Andante.
1. Safely thro' another week, God has brought us on our way, Let us now a blessing seek, Waiting in his courts to-day:
2. While we seek supplies of grace, Thro' the great Redeemer's name; Show thy re-con-cil-ing face—Take a-way our sin and shame.
3. Here we come thy name to praise, Let us feel thy presence near; May thy glory meet our eyes, While we in thy house appear:
4. May the gospel's joyful sound, Conquer sinners, comfort saints; Make the fruits of grace abound; Bring re-lief from all complaints:
Soli.
Tutti.
Day of all the week the best; Emblem of e-ter-nal rest— Day of all the week the best; Emblem of e-ternal rest:
From our worldly cares set free, May we rest this day in thee—From &c.
Here af-ford us, Lord, a taste, Of our ev-er-last-ing feast—Here &c.
Thus let all our sabbaths prove, Till we join the church a-bove—Thus &c.

1. How beauteous are their feet, Who stand on Zion's hill! Who bring salvation on their tongues, And words of peace reveal! 2. How charming is their voice! How sweet the tidings are! Zion, behold thy Saviour—King, He reigns and triumphs here—He reigns—He reigns and triumphs here!

3. How happy are our ears, That hear this joyful sound! Which kings and prophets waited for, And sought but never found! 3. How blessed are our eyes, That see this heav'nly light! Prophets and kings desir'd it long, But [- - - - - * - - - - -] died—But died without one sight.

5. The watchmen join their voice, And tuneful notes em - ploy; Je ru-salem breaks forth in songs, And deserts learn the joy. 6. The Lord makes bare his arm, Thro' all the earth abroad, Let ev'ry nation now be - hold Their Saviour and their God—be - - hold Their Saviour and their God.

The first two lines of the 3d and 4th stanzas should be sung as a Duet by Treble voices. In the 4th stanza omit the two measures between the brackets, [*] so as to avoid a repetition of the line "But died without the sight;" and let this line be sung slow and soft.


Second Treble.
1t From Greenland's icy mountains, From India's coral strand; Where Afric's sunny fountains Roll down their golden sand;
Treble.
2. What though the spicy breezes, Blow soft o'er Ceylon's isle; Though ev'ry prospect pleases, And only man is vile.
Base.
3. Shall we, whose souls are lighted By wisdom from on high, Shall we to men benighted, The lamp of life deny?
4. WAFT, WAFT ye winds, his story; And you, ye waters, roll, Till like a sea of glory, It spreads from pole to pole;
1. From many an ancient river, From many a palmy plain, They call us to de - liv - er,—Their land from error's chain.
2. In vain with lavish kindness The gifts of God are strown; The heathen in his blindness Bows down to wood and stone.
3. SALVATION. O SALVATION. The joyful sound pro - claim, Till earth's remotest nation, Has learnt Messiah's name.
4. Till o'er our ransom'd nature, The Lamb for sinners slain, REDEEMER, KING, CREATOR, Returns in bliss to reign.

"MORN OF ZION'S GLORY."

From "Spiritual Songs," published in this work by permission
Words by S. F. Smith.

Spirituoso.

1. Morn of Zi - on's glo - - ry, Bright - ly thou art break - ing, Ho - ly joys thy light is wak - ing; Morn of Zi - on's glo - - ry,

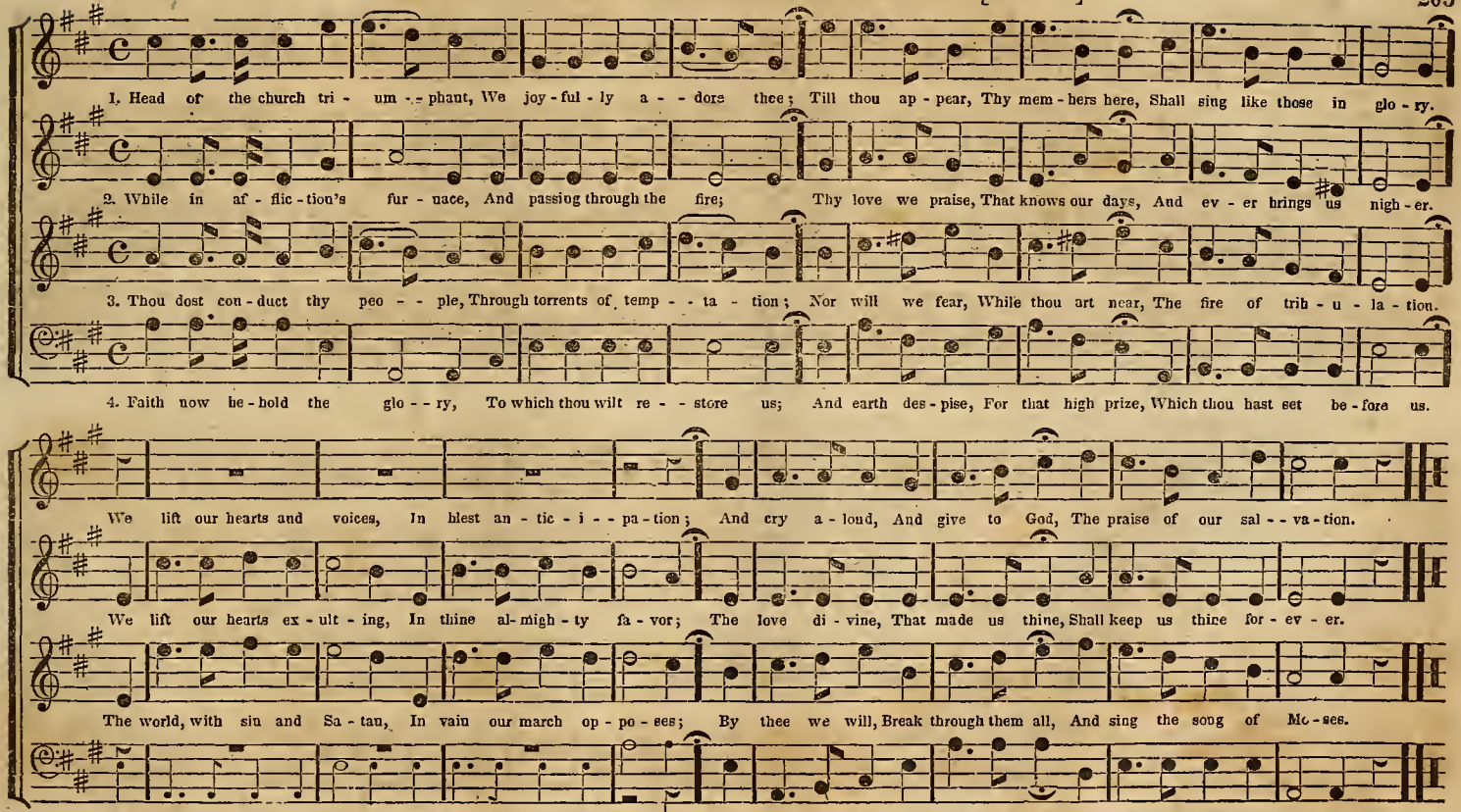
2. Morn of Zi - on's glo - - ry, Ev' - ry hu - man dwel - ling, With thy notes of joy are swel - ling; Morn of Zi - o'ns glo - - ry,

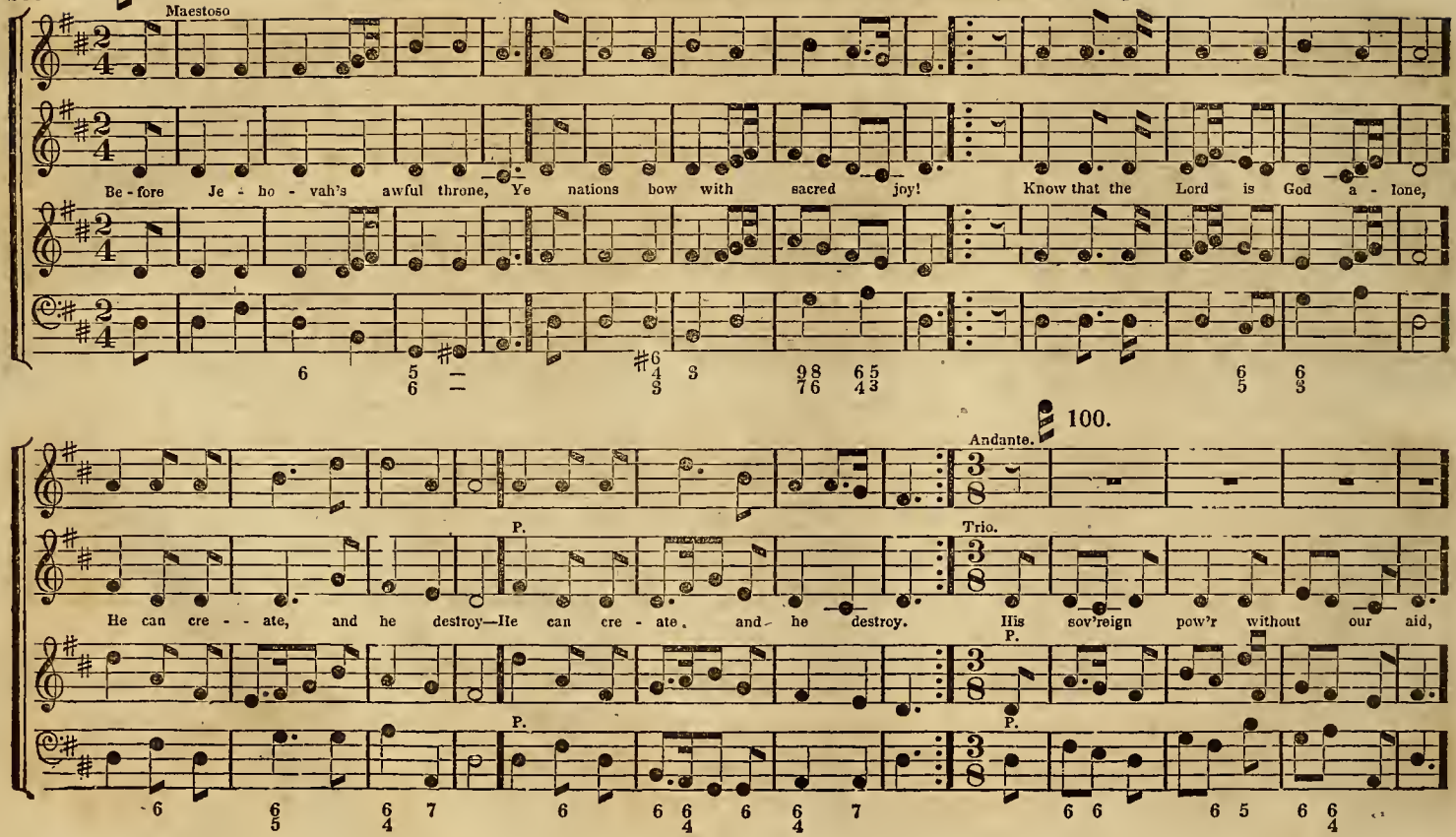
3. Morn of Zi - on's glo - - ry, Now the night is riv - - en, Now the star is high in heav - en; Morn of Zi - on's glo - - ry,

An - cient saints fore - told thee, Ser - aph an - gels glad be - hold thee; See them glide, Far and wide, Streams of rich Sal - - vation, Flow to ev'ry na - tion.

Dis - tant hills are ring - ing, Echo - ed vol - ces sweet are sing - ing; Haste thee on, Like the sun, Paths of splendor tracing, Heathen midnight chasing.

Joy - ful hearts are bounding, Hal - le - - lu - jah's now are sounding; Peace with men. Dwells a - gain, Je - sus reigns for - ever! Je - sus reigns for - ever.


1. Head of the church tri - um - phant, We joy - ful - ly a - - dore thee; Till thou ap - pear, Thy mem - bers here, Shall sing like those in glo - ry.
2. While in af - flic - tion's fur - nace, And passing through the fire; Thy love we praise, That knows our days, And ev - er brings us nigh - er.
3. Thou dost con - duct thy peo - - ple, Through torrents of temp - - ta - tion; Nor will we fear, While thou art near, The fire of trib - u - la - tion.
4. Faith now be - hold the glo - - ry, To which thou wilt re - - store us; And earth des - pise, For that high prize, Which thou hast set be - fore us.
We lift our hearts and voices, In blest an - tic - i - - pa - tion; And cry a - loud, And give to God, The praise of our sal - - va - tion.
We lift our hearts ex - ult - ing, In thine al - migh - ty fa - vor; The love di - vine, That made us thine, Shall keep us thine for - ev - er.
The world, with sin and Sa - tan, In vain our march op - po - ses; By thee we will, Break through them all, And sing the song of Mo - ses.
And if thou count us wor - thy, We each like dy - ing Ste - phen; Shall see thee stand, At God's right hand, To take us up to heav - en.

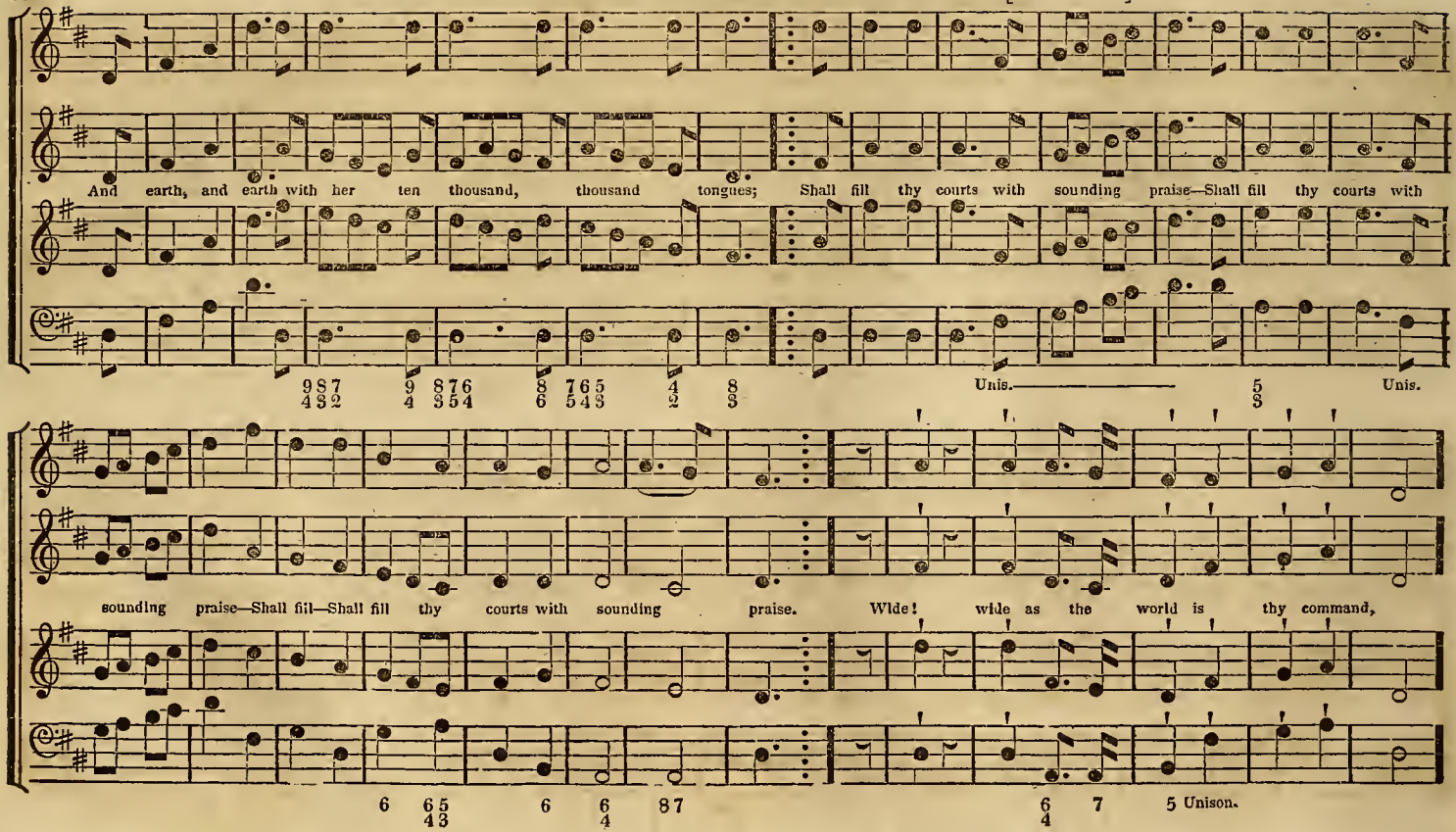

Maestoso
Be - fore Je - ho - vah's awful throne, Ye nations bow with sacred joy! Know that the Lord is God a - lone,
100.
Andante.
P.
Trio.
He can cre - - ate, and he destroy—He can cre - ate, and he destroy. His sov'reign pow'r without our aid,
P.
P.
P.

Made us of clay, and form'd us men; And when, like wand'ring sheep, we stray'd, He brought us to his fold again—

Con Spirito. ♩ 120.

He brought us to his fold again. We'll crowd thy gates with thank - ful songs, High as the heav'ns our voic - - - es raise.

Tutti F.

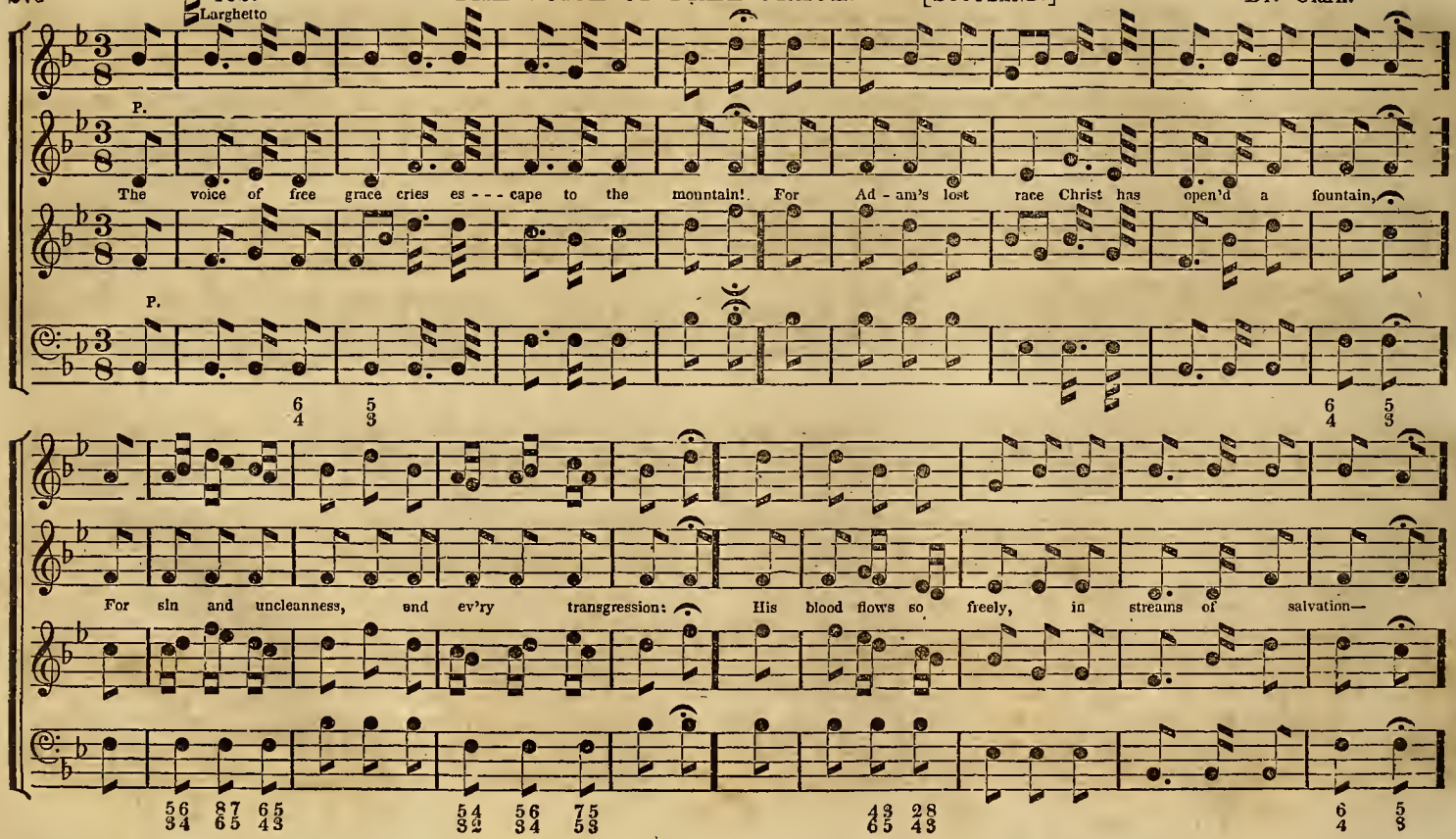

And earth, and earth with her ten thousand, thousand tongues; Shall fill thy courts with sounding praise—Shall fill thy courts with
Unis.
Unis.
sounding praise—Shall fill—Shall fill thy courts with sounding praise. Wide! wide as the world is thy command,
5 Unison.

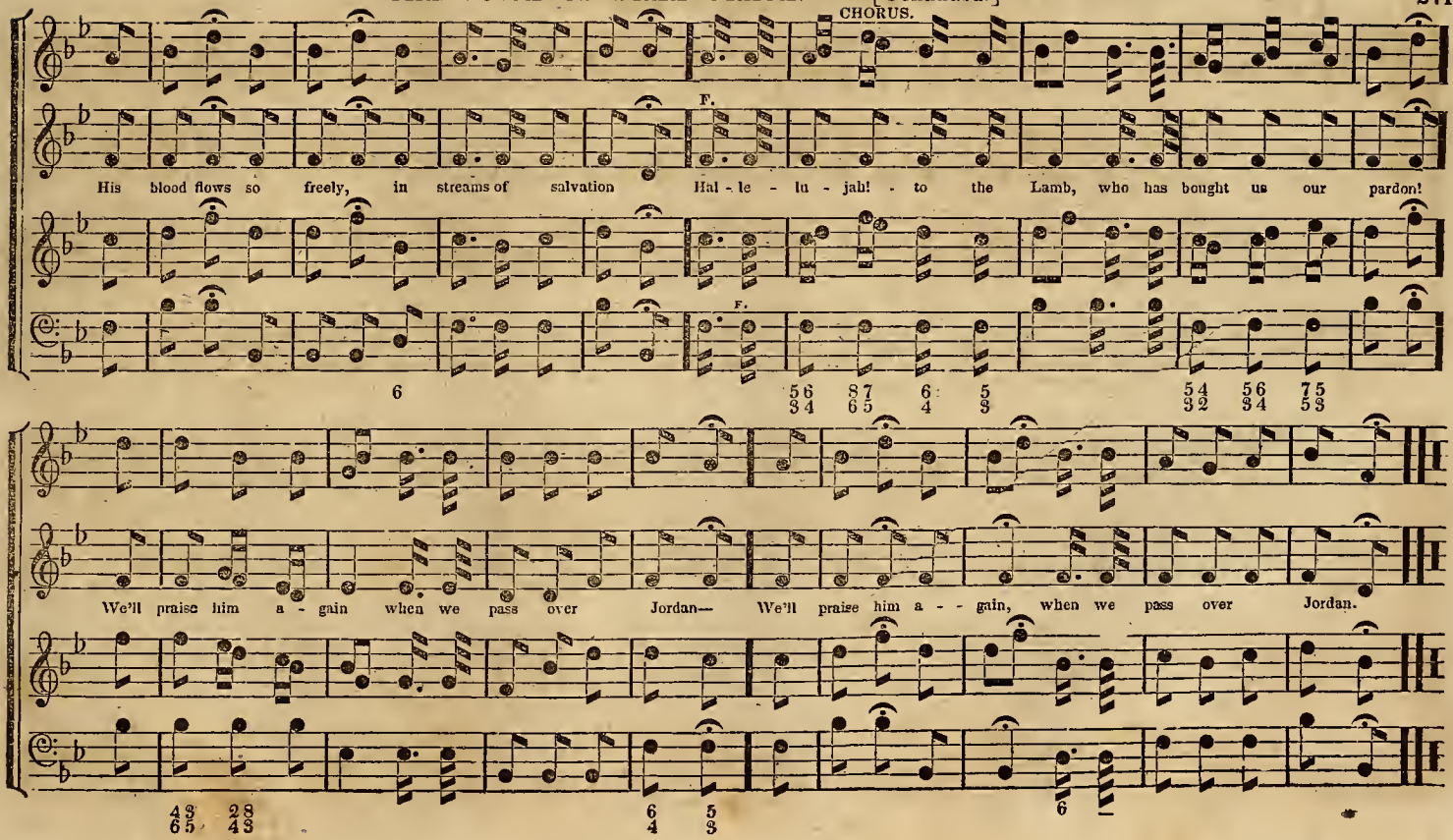
Vast as e - - ter-ni - ty, e - - ter - ni - ty thy love; Firm as a rock thy truth shall - stand, When rolling years shall cease to

Unison.

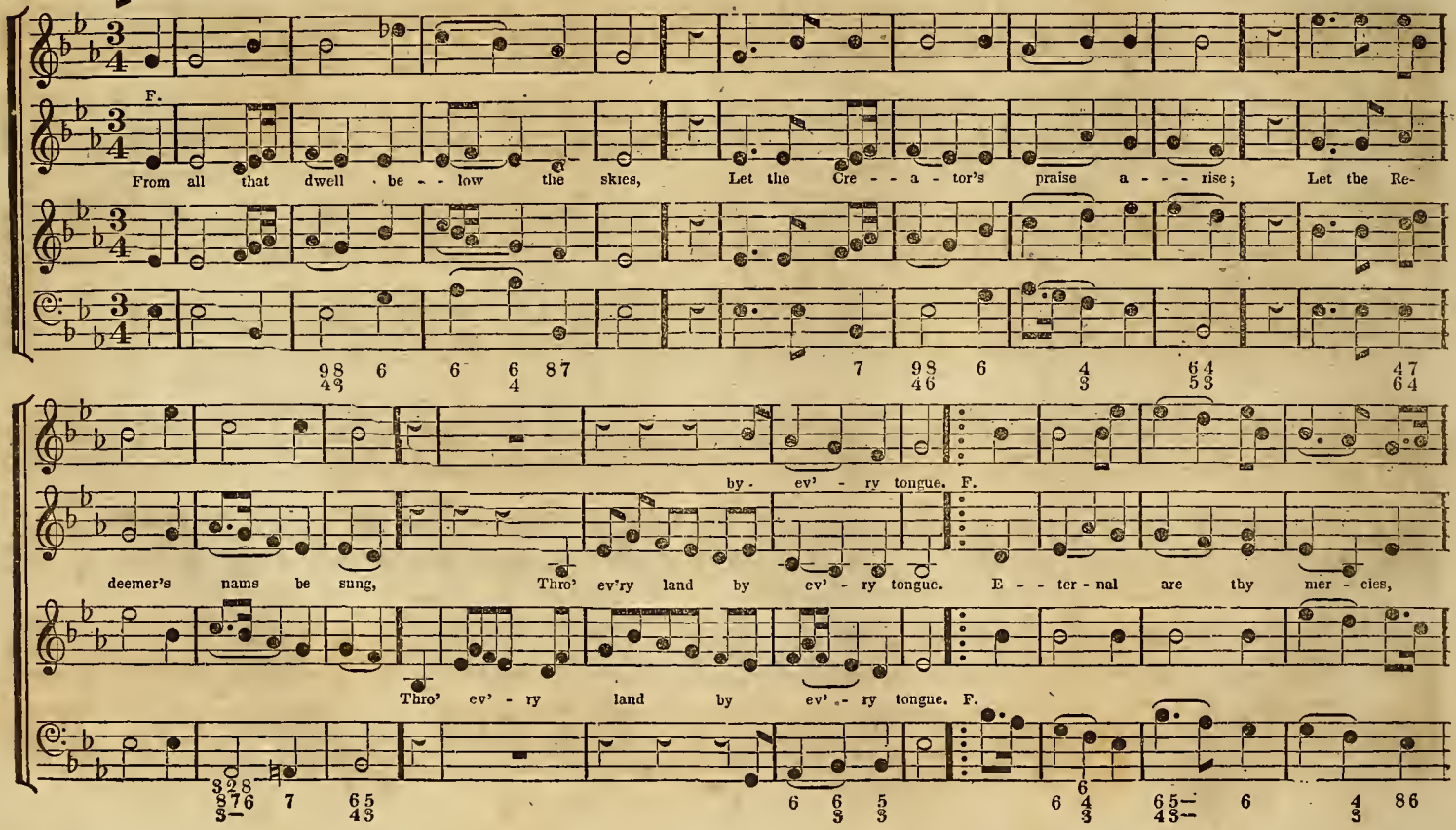
move, shall cease to move— When rolling years shall cease to move— When roll - - - - ing years shall cease to move.

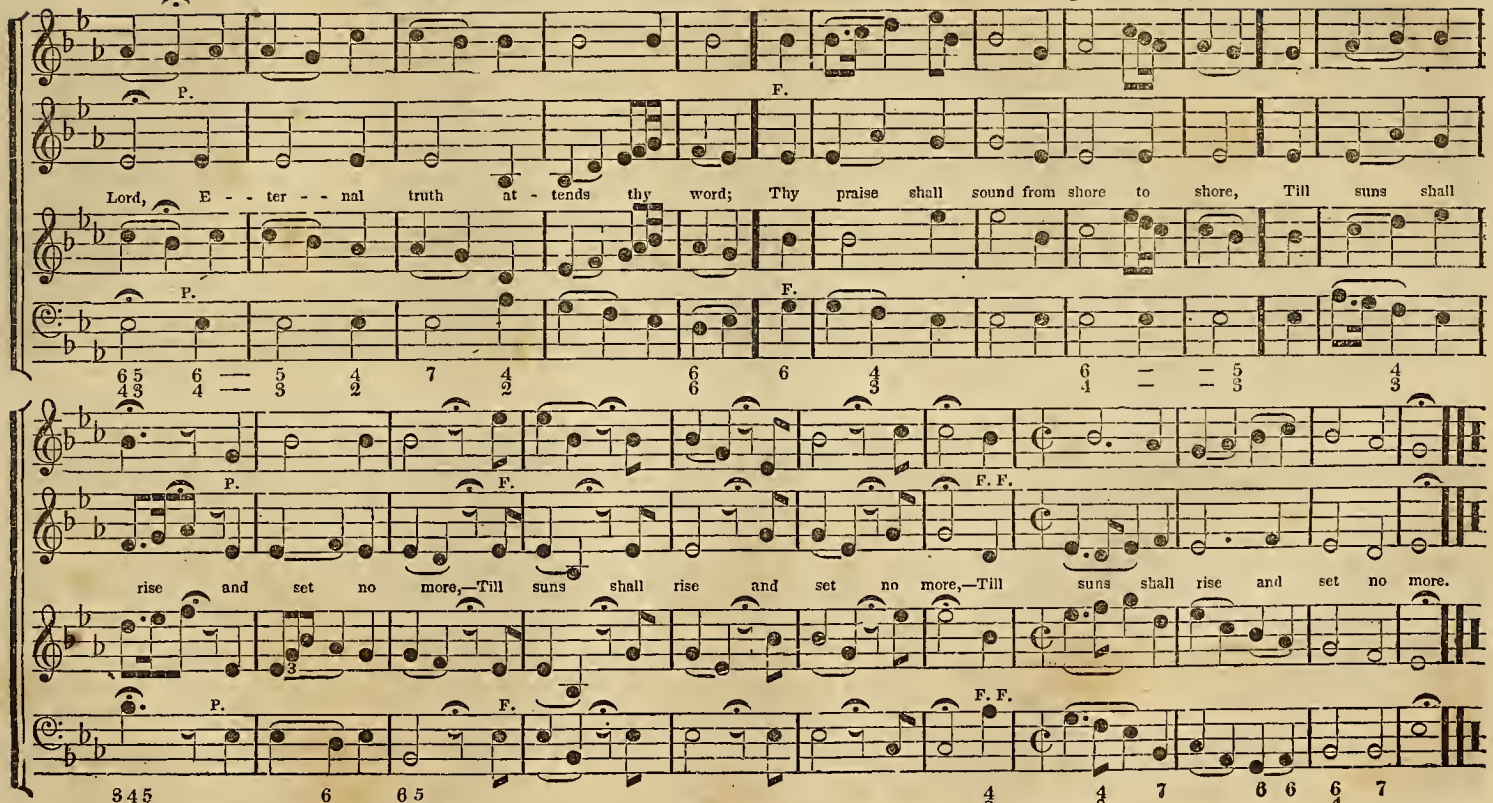
102. "THE VOICE OF FREE GRACE." [SCOTLAND.] Dr. Clark.




CHORUS.
F.
His blood flows so freely, in streams of salvation Hal - le - lu - jah! - to the Lamb, who has bought us our pardon!
F.
We'll praise him a - gain when we pass over Jordan— We'll praise him a - - gain, when we pass over Jordan.

104. "FROM ALL THAT DWELL BELOW THE SKIES." [DENBIGH.] Altered from Dr. Madan




P.
F.
Lord, E - - ter - - nal truth at - tends thy word; Thy praise shall sound from shore to shore, Till suns shall
P.
F.
P.
F.
F. F.
rise and set no more,—Till suns shall rise and set no more,—Till suns shall rise and set no more.
P.
F.
F. F.

76. "VITAL SPARK OF HEAV'NLY FLAME." [DYING CHRISTIAN.] Harwood.

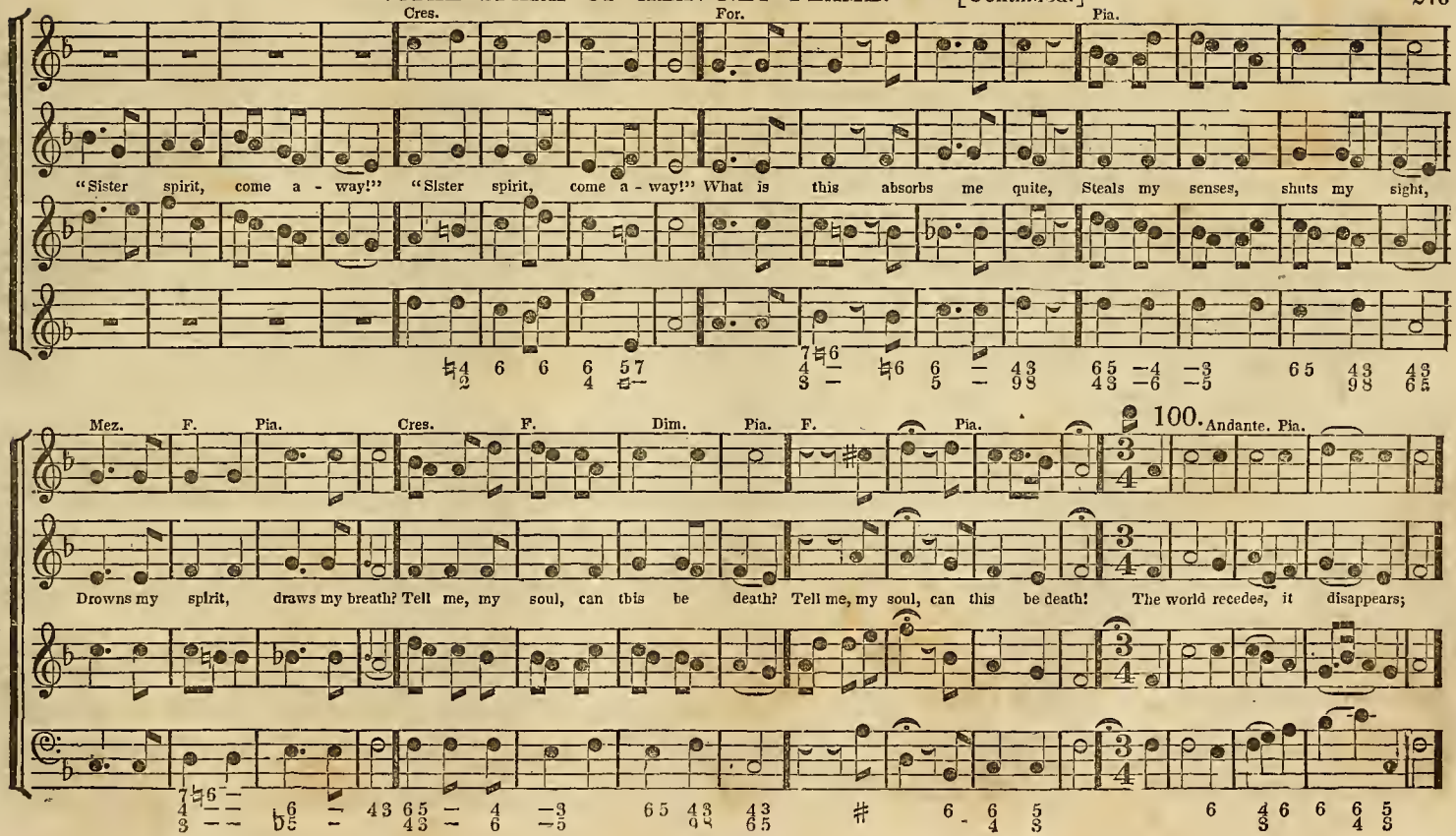
Adagio. Affet

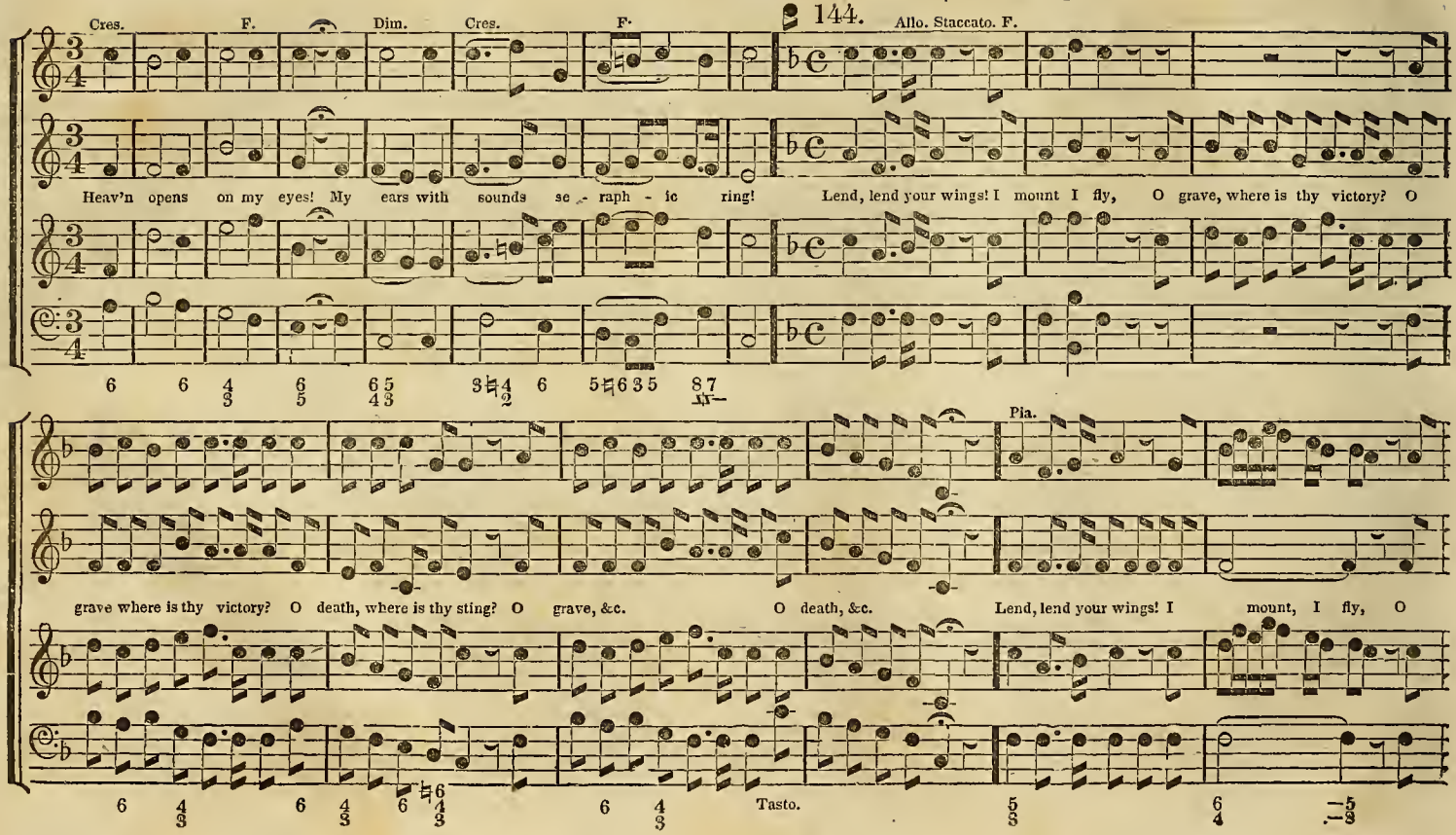
Vital spark of heav'nly flame, quit O quit this mortal frame! Trembling, hoping, ling'ring, flying!—Oh! the pain, the bliss of dying!

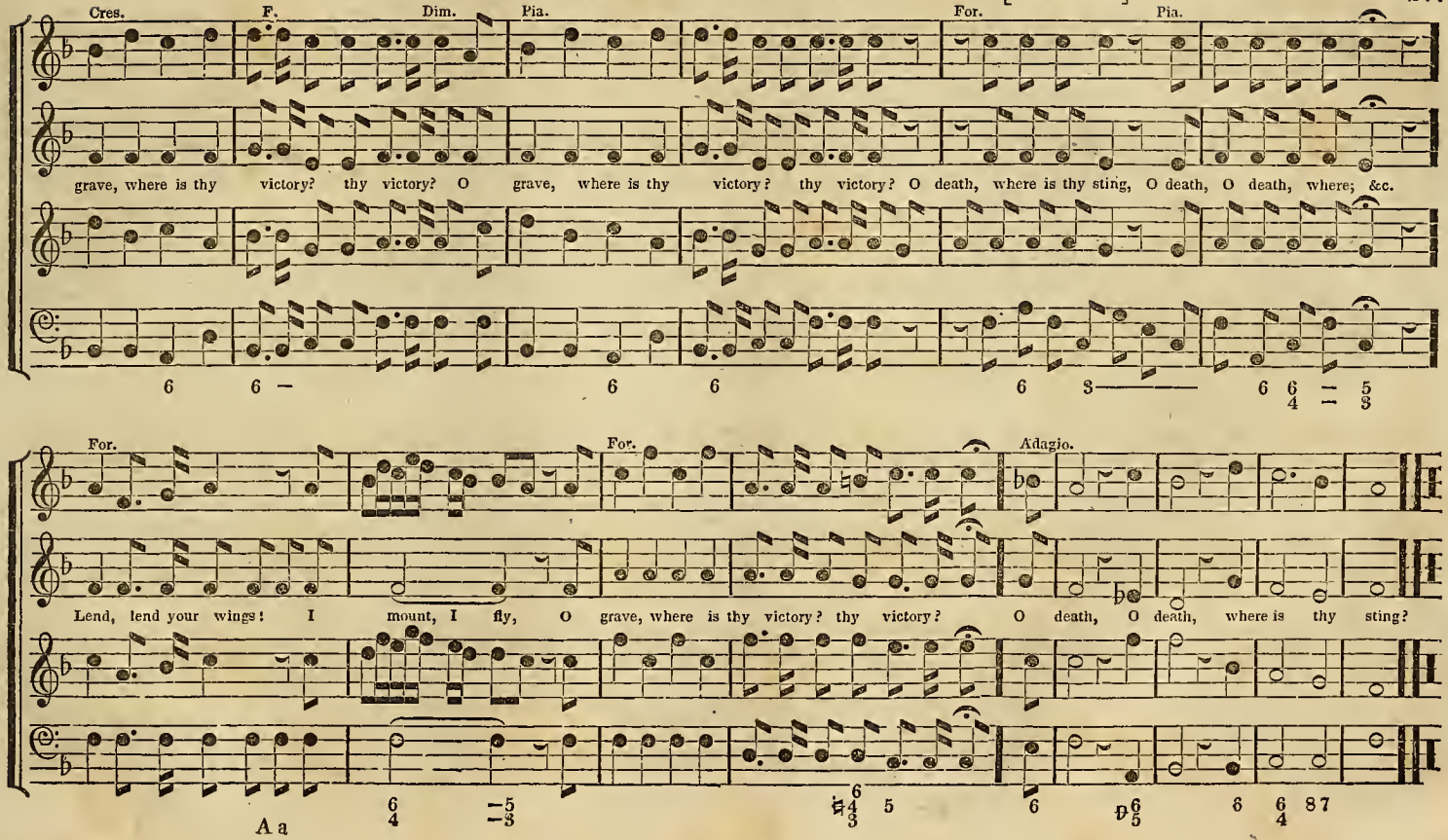
126.

Pianissimo.

Cease, fond nature, cease thy strife, And let me languish into life! Hark! they whisper, angels say; they whisper angels say,

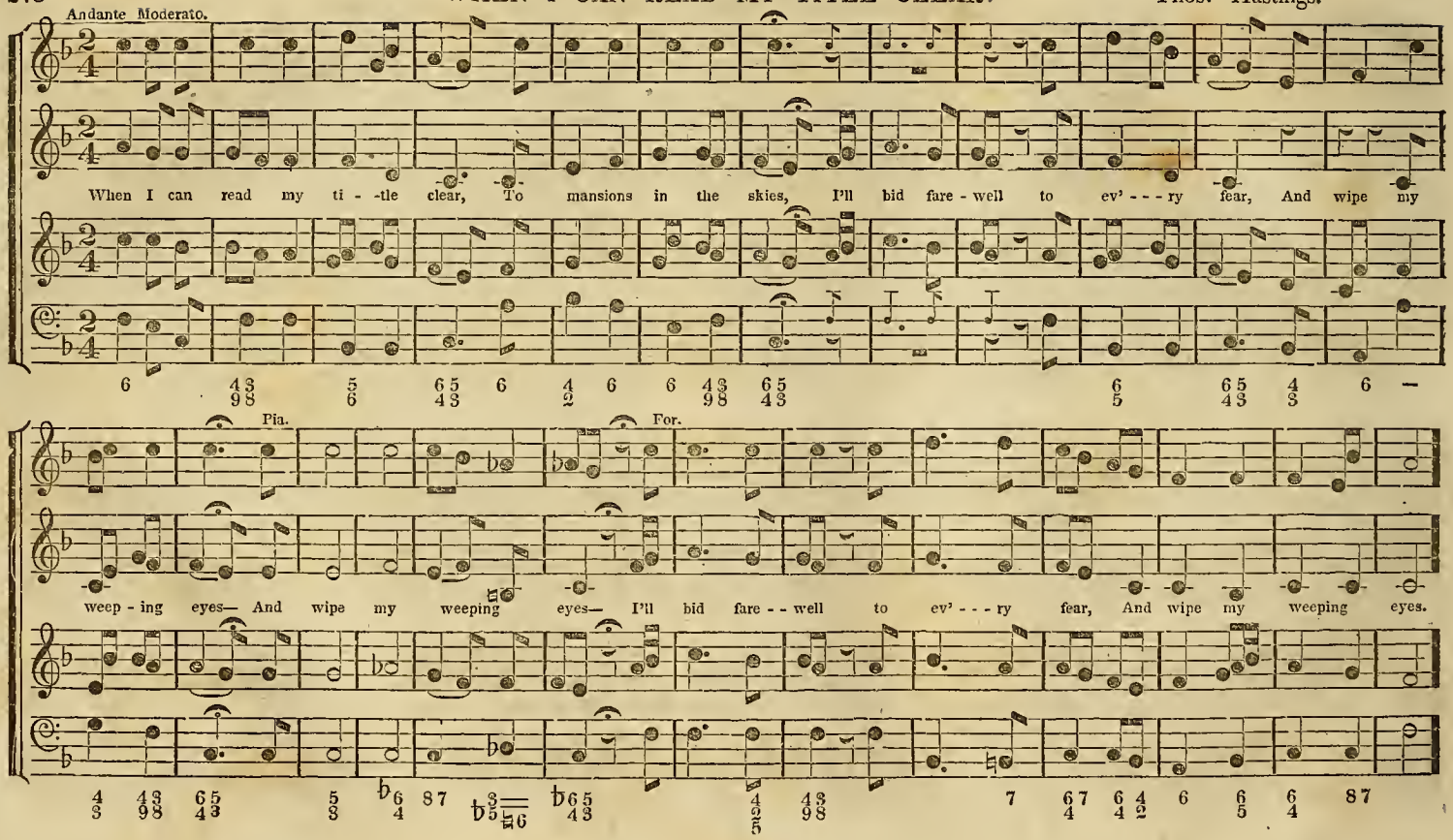

Cres.
For.
Pia.
"Sister spirit, come a - way!" "Sister spirit, come a - way!" What is this absorbs me quite, Steals my senses, shuts my sight,
Mez.
F.
Pia.
Cres.
F.
Dim.
Pia.
F.
Pia.
100. Andante. Pia.
Drowns my spirit, draws my breath? Tell me, my soul, can this be death? Tell me, my soul, can this be death! The world recedes, it disappears;


Cres.
F.
Dim.
Cres.
F.
144.
Allo. Staccato. F.
Heav'n opens on my eyes! My ears with sounds se - raph - ic ring! Lend, lend your wings! I mount I fly, O grave, where is thy victory? O
Pia.
grave where is thy victory? O death, where is thy sting? O grave, &c. O death, &c. Lend, lend your wings! I mount, I fly, O
Tasto.


Cres.
F.
Dim.
Pia.
For.
Pia.
grave, where is thy victory? thy victory? O grave, where is thy victory? thy victory? O death, where is thy sting, O death, O death, where; &c.
For.
For.
Adagio.
Lend, lend your wings! I mount, I fly, O grave, where is thy victory? thy victory? O death, O death, where is thy sting?
A a

"WHEN I CAN READ MY TITLE CLEAR."

Thos. Hastings.



For. pia.

fz.

Let cares like a wild deluge come, And storms of sor - - - row fall; May I but

fz.

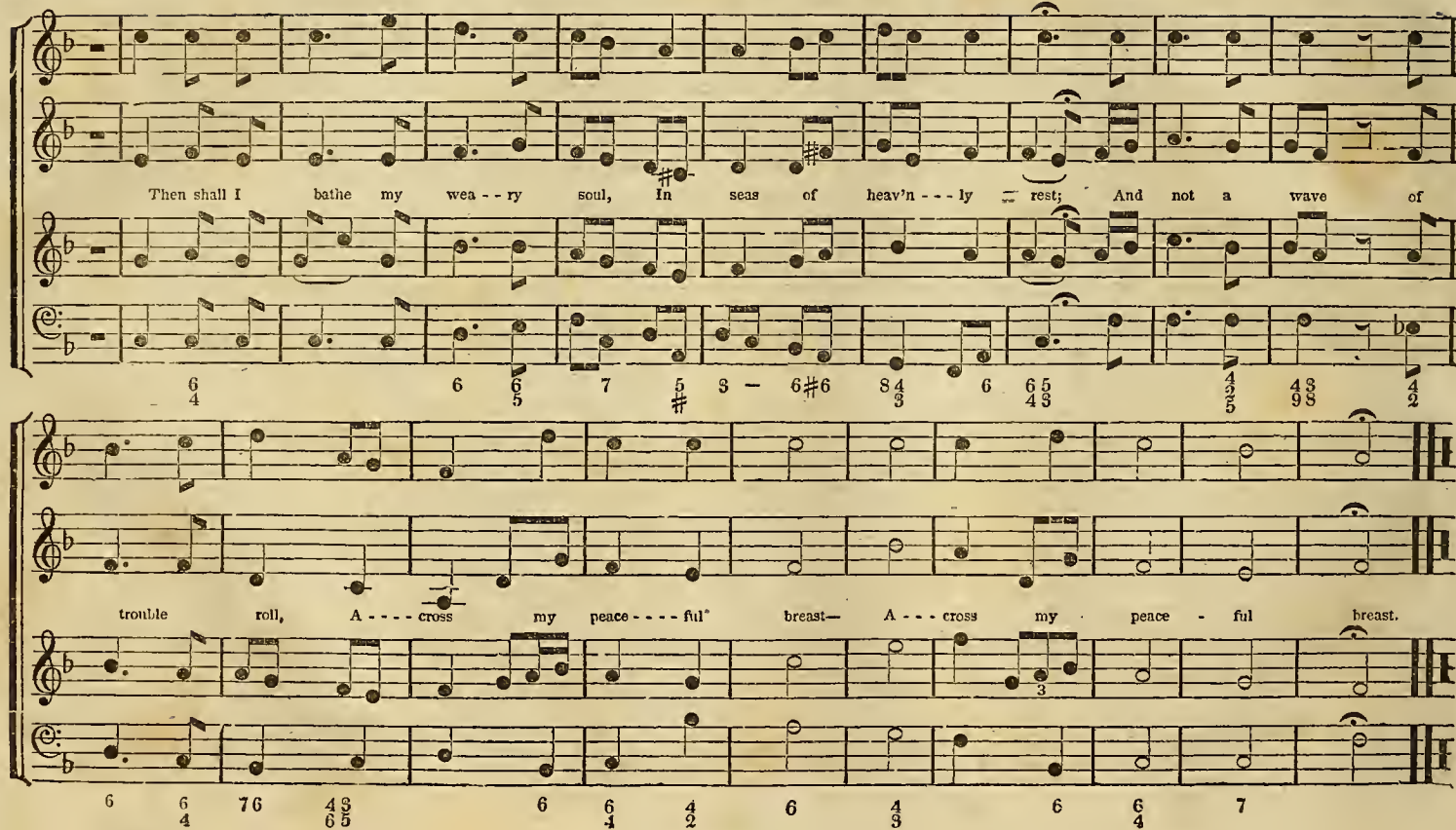
fz.

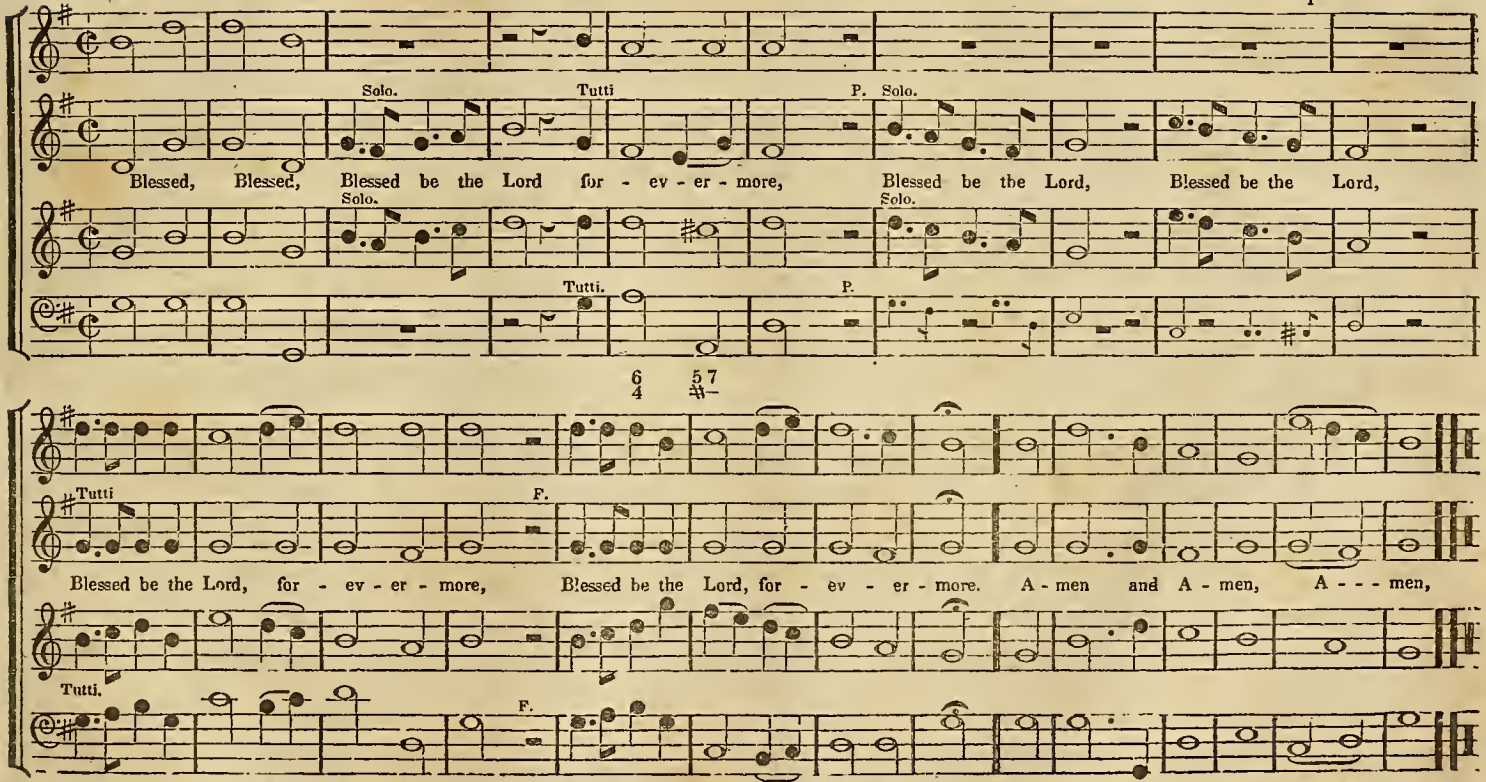
8 7 6 — 6543 5 87 43 6 5 4 —
6 5 4 — 4365 6 98 4 8 6 5

For.

safe - - ly reach my home—May I but safe - - - - - ly reach my home— My God, my heav'n my all:

6 6 65 34 34 56 6 43 8 6 6 7
5 56 56 34 5 65 3 3 3 4


Then shall I bathe my wea - - ry soul, In seas of heav'n - - - ly rest; And not a wave of
trouble roll, A - - - - cross my peace - - - - ful breast— A - - - cross my peace - ful breast.


Solo.
Tutti
P. Solo.
Blessed, Blessed, Blessed be the Lord for - ev - er - more, Blessed be the Lord, Blessed be the Lord,
Solo.
Solo.
Tutti.
P.
Tutti
F.
Blessed be the Lord, for - ev - er - more, Blessed be the Lord, for - ev - er - more. A - men and A - men, A - - - men,
Tutti.
F.

Solo.

Awake, awake, put on thy strength, O Zi - - on, put on thy strength, O Zi - - - on, O,

Solo. Awake, awake, put on thy strength, O Z - - on, put on thy beautiful garments, O,

Awake, awake, put on thy strength, O Zi - - on, put on thy beautiful garments,

Solo.

Awake, put on thy strength, O Zion, put on thy strength, O Zion— O,

Tutti.

O Jerusalem, O Jerusalem, the holy city, Awake, awake, put on thy strength, O Zion, put

Tutti.

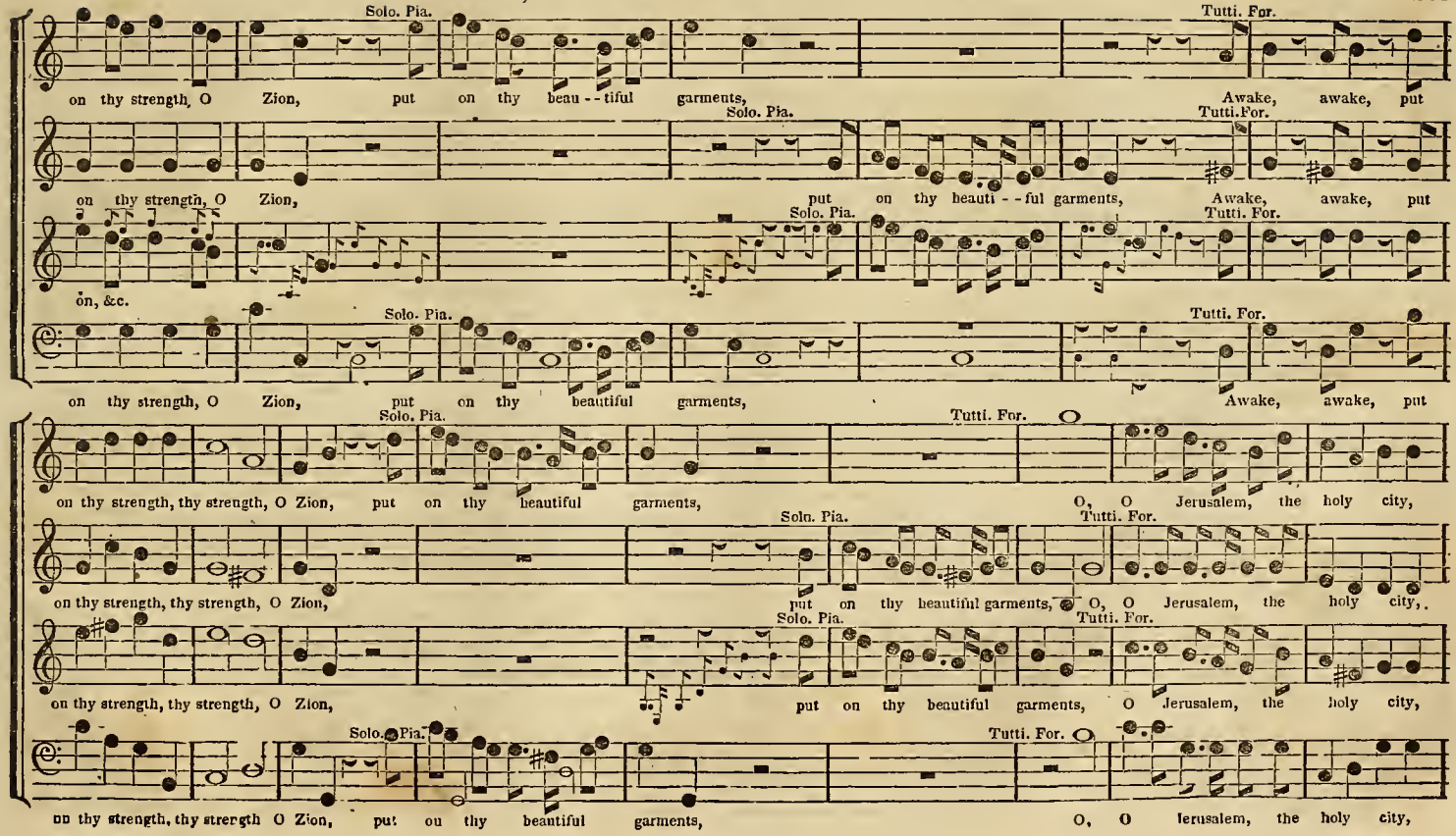
O Jerusalem, O Jerusalem, the holy city, Awake, awake, put on thy strength, O Zion, put

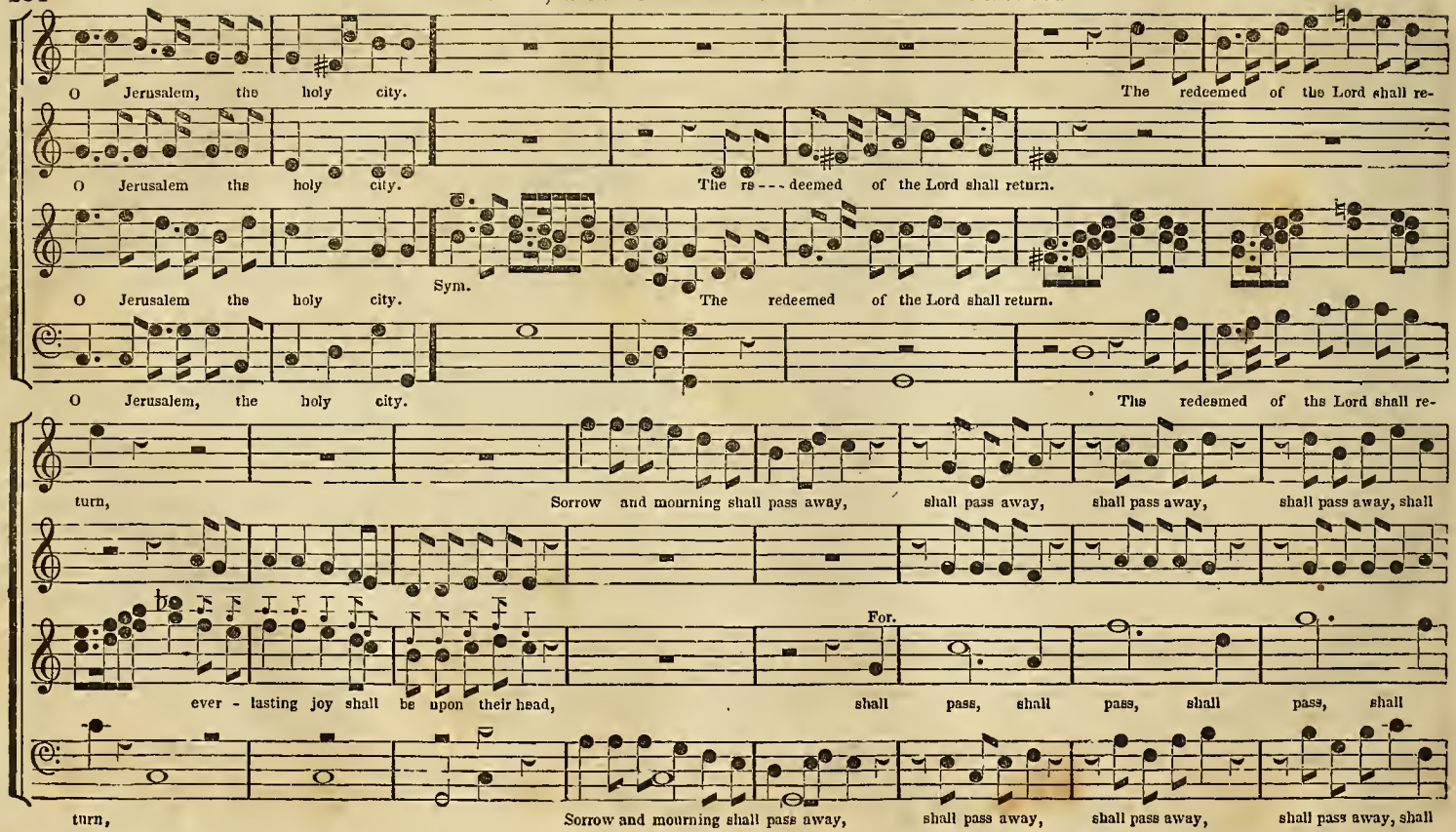
Tutti. Sym.

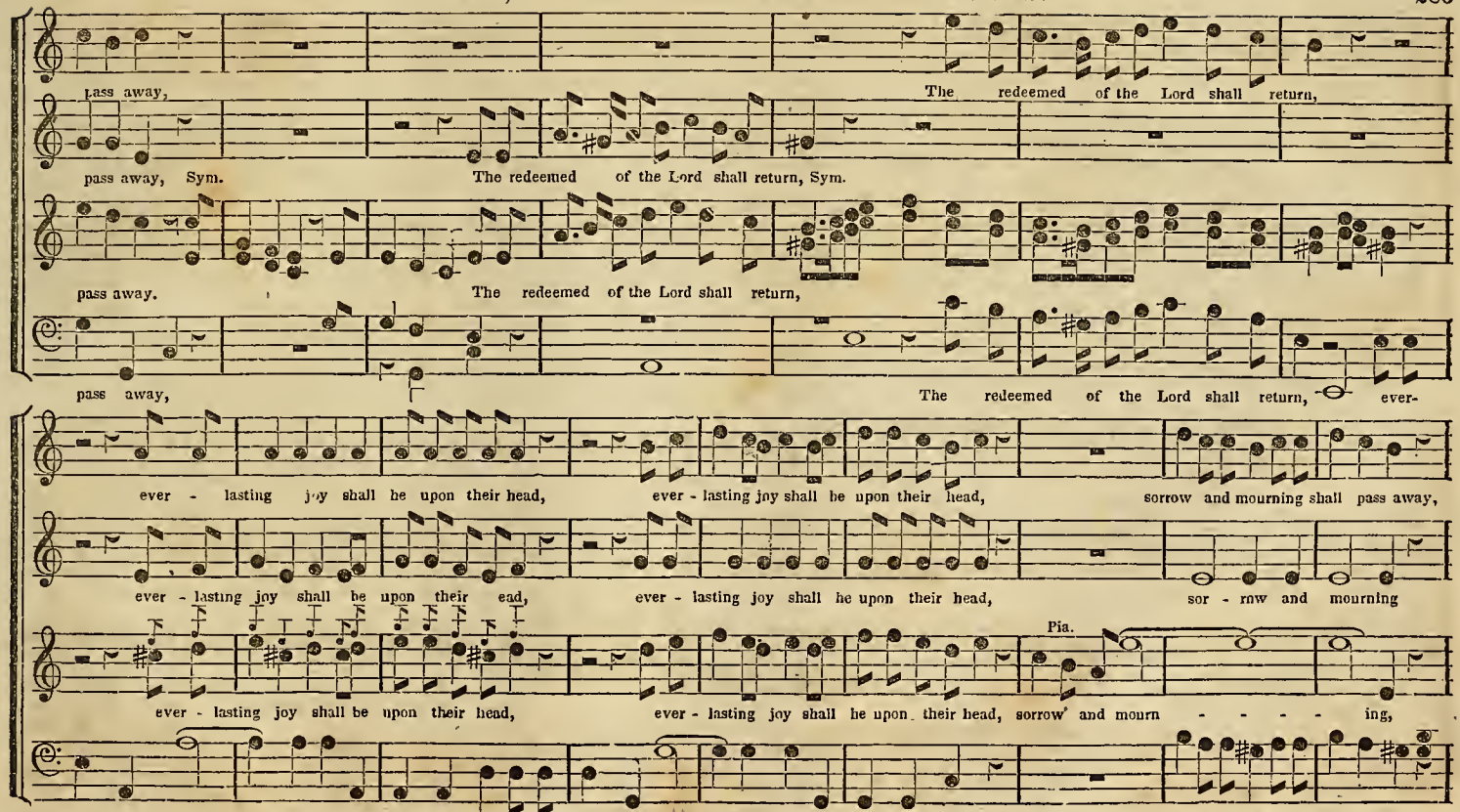
O Jerusalem, O Jerusalem, the holy city, Awake, awake, put on thy strength, O Zi - - on put

Tutti.

O Jerusalem O Jerusalem, the holy city Awake, awake, put on thy strength, O Zi - - on, put.


Solo. Pia.
Tutti. For.
on thy strength, O Zion, put on thy beau - - tiful garments, Awake, awake, put
Solo. Pia.
Tutti. For.
on thy strength, O Zion, put on thy beauti - - ful garments, Awake, awake, put
Solo. Pia.
Tutti. For.
on, &c.
Solo. Pia.
Tutti. For.
on thy strength, O Zion, put on thy beautiful garments, Awake, awake, put
Solo. Pia.
Tutti. For.
on thy strength, thy strength, O Zion, put on thy beautiful garments, O, O Jerusalem, the holy city,
Solo. Pia.
Tutti. For.
on thy strength, thy strength, O Zion, put on thy beautiful garments, O, O Jerusalem, the holy city,
Solo. Pia.
Tutti. For.
on thy strength, thy strength, O Zion, put on thy beautiful garments, O Jerusalem, the holy city,
Solo. Pia.
Tutti. For.
on thy strength, thy strength O Zion, put on thy beautiful garments, O, O Jerusalem, the holy city,


O Jerusalem, the holy city.
The redeemed of the Lord shall re-
O Jerusalem the holy city.
The re - - - deemed of the Lord shall return.
O Jerusalem the holy city.
Sym.
The redeemed of the Lord shall return.
O Jerusalem, the holy city.
The redeemed of the Lord shall re-
turn,
Sorrow and mourning shall pass away,
shall pass away,
shall pass away,
shall pass away, shall
For.
ever - lasting joy shall be upon their head,
shall pass, shall pass, shall pass, shall
turn,
Sorrow and mourning shall pass away,
shall pass away,
shall pass away,
shall pass away, shall


pass away,
The redeemed of the Lord shall return,
pass away, Sym.
The redeemed of the Lord shall return, Sym.
pass away.
The redeemed of the Lord shall return,
pass away,
The redeemed of the Lord shall return, ever-
ever - lasting joy shall be upon their head,
ever - lasting joy shall be upon their head,
sorrow and mourning shall pass away,
ever - lasting joy shall be upon their ead,
ever - lasting joy shall be upon their head,
sor - row and mourning
Pia.
ever - lasting joy shall be upon their head,
ever - lasting joy shall be upon their head, sorrow and mourn - - - - ing,
lasting joy - shall be up - on their head, ever - lasting joy shall be up - - on their head,
Sorrow and mourning shall pass away,

Shall pass away, Shall pass away, Shall pass, Shall pass a - - way. Awake, awake,

Shall pass away, Shall pass away, Shall pass a - - - way. Awake, awake, put

Shall pass away, Shall pass a - - - way, Shall pass a - - - - way, Awake, awake put

Shall pass away, Shall pass away, Shall pass, Shall pass a - - - way. Awake, awake,

Awake, awake, put on thy strength O Zion, Awake, aweke, put on thy strength, Awake, awake, put

on thy strength O Zion, Awake, awake, put on thy strength, Awake, awake, pu

Sym.

on thy strength, O Zion, Awake, awake, put on thy strength, Awake, awake, put

Awake, awake put on thy strength, O Zion Awake, awake, put on thy strength, Awake, awake, put

on thy strength, put on thy strength, thy strength, O Zi - - - - - on, put on thy beautiful garments,

on thy strength, put on thy strength, thy strength, O Zi - - - - - - on, put on thy beautiful

on thy strength, put on thy strength, O Zi - - - - - on, put on thy beautiful

on thy strength, put on thy strength, thy strength, O Zi - - - - - on, put on thy beautiful garments,

ff. *pp.*

O, O Je - ru - sa - lem, the holy city, O Je - ru - sa - lem, the holy city, A - - - men— A - - - men.

ff. *pp.*

garments, O, O Je - ru - sa - lem, the holy city, O Je - ru - sa - lem, the holy city, A - - - men— A - - - men.

ff. *pp.*

garments, O Je - ru - sa - lem, the holy city O Je ru - sa - lem, the holy city, A - - - men— A - - - men.

ff. *pp.*

O, O Je - ru - sa - lem, the holy city, O Je - ru - sa - lem, the holy city, A - - men— A - - men.

Solo.

2d Treble

Solo.

Sal - - - va - - tion be - - long - eth be - - long - eth un - to the Lord, And thy blessing, and thy blessing is a-

6 Org.

Tutti.

and thy blessing, thy

Tutti.

mong th people, Sal - va - tion be - long - eth, be - long - eth unto the Lord, and thy bless-

Tutti.

Tutti.

and thy blessing, thy

6 6 5 / 4 3 Voice. 6 / 4 5 / # 6 6 / 4 5 / 3

blessing

ing, thy blessing is a - - mong thy people, And thy blessing, and thy blessing, and thy

blessing, And thy bless - - - - - - - ing, thy

6/4 5/3 6 4/3 8/3 3 3 6 6/4 5/3 and thy

blessing, and thy blessing, and thy

bless - - - - ing, and thy blessing is among thy people, is among thy peo - - ple.

thy

blessing, and thy blessing, thy 6 4/3 6/5 6/4 4/2 6 6/4 5/3 5—6/3—4 5/3

● 112. I WAS GLAD, WHEN THEY SAID UNTO ME. [ANTHEM.] Dr. Callcott.

Sym

Solo. Treble.

I was glad, I was glad, when they said unto me, We will go, we will go into the

Solo Base.

Duo. 1st and 2d Trebles.

house of the Lord, We will go in - to the house, We will go in - to the house, &c.

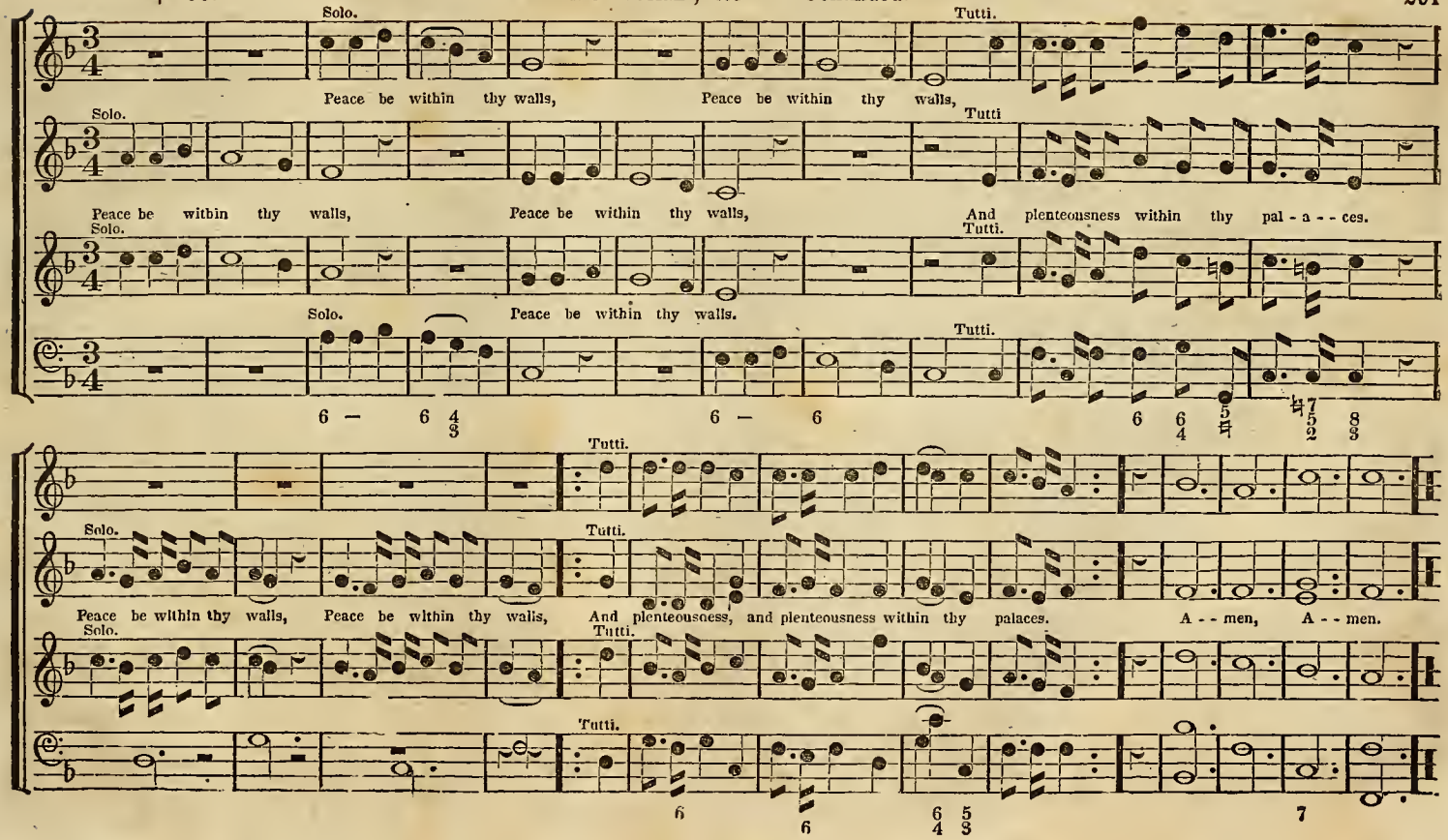
Tutti.

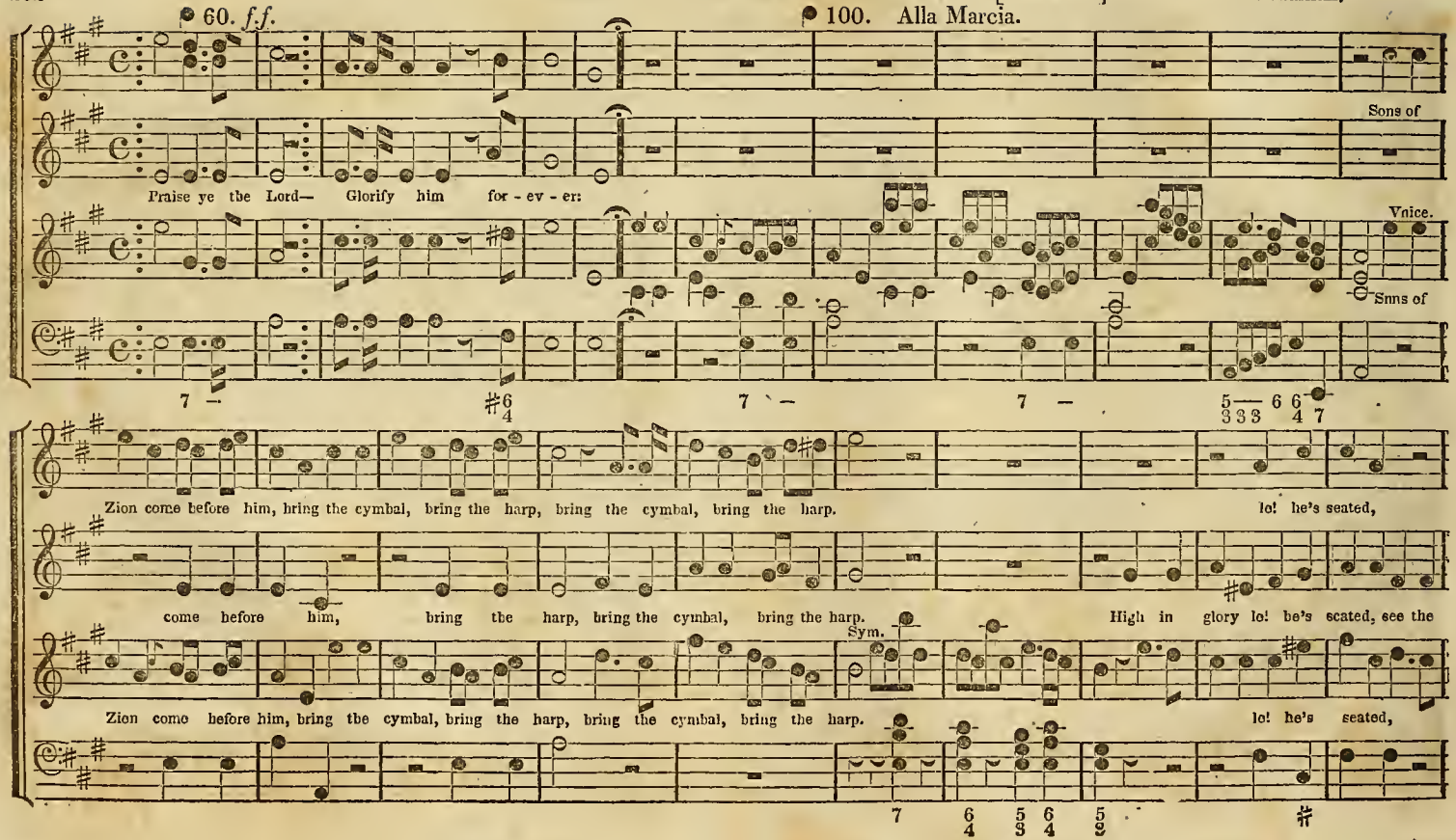
Tutti. We will go into the house, into the house of the Lord, into the house of the Lord.

into the house of the Lord, We will go in - to the house into the house of the Lord, into the house of the Lord.

Tutti.

into the house of the Lord, We will go, - - - - - - we will go - - - - into the house of the Lord, into the house of the Lord.


Solo.
Tutti.
Peace be within thy walls, Peace be within thy walls,
Solo.
Tutti
Peace be within thy walls, Peace be within thy walls, And plenteousness within thy pal - a - - ces.
Solo.
Tutti.
Solo. Peace be within thy walls.
Tutti.
Tutti.
Solo.
Tutti.
Peace be within thy walls, Peace be within thy walls, And plenteousness, and plenteousness within thy palaces. A - - men, A - - men.
Solo.
Tutti.
Tutti.


60. f.f.
100. Alla Marcia.
Sons of
Praise ye the Lord— Glorify him for - ev - er:
Voice.
Sons of
Zion come before him, bring the cymbal, bring the harp, bring the cymbal, bring the harp.
lo! he's seated,
come before him, bring the harp, bring the cymbal, bring the harp.
High in glory lo! he's seated, see the
Sym.
Zion come before him, bring the cymbal, bring the harp, bring the cymbal, bring the harp.
lo! he's seated,

he sits in state, See the King he sits in state.

King he sits in state, see the King he sits in state. Sym. Sons of Zion come before him, sound the lute and strike the harp, sound the Voice.

See the King he sits in state. Sym. Tasto.

lute, strike the harp. Sym. Sons of Zion come before him, Sound the Voice.

Sym. Voice.

lute and strike the harp, sound the lute and strike the harp, Sound the lute and strike the harp. Sons of Zion come before him, sound the

Sound the lute and harp, Sound the lute and harp.

7 — 66 6 6 87 66 6 87 6
4

Sound the lute and harp.

lute and strike the harp, sound the lute and strike the harp, strike the harp,—strike the harp, strike the harp—

Sound the lute and harp. Sym. Voice.

8 6 87
888 4

Solo.

2d Treble. Solo. Ju - - bi - - - la - - te, A - - men, A men.

1. Hark! the vesper hymn is stealing, O'er the waters soft and clear; Nearer yet and nearer pealing, Now it bursts up - on the ear.

Solo.

2. Now, like moonlight waves retreating, To the shore it dies along; Now like angry surges meeting, Breaks the mingled tide of song.

Solo.

Ju - - bi - - - la - - te, A - men, A - men.

Tutti. F. Solo. P.P.

Ju - - bi - - - la - - te, A - - - men, A - men.

Tutti. Solo.

Ju - bi - la - te, Ju - bi - la - te, Ju - bi - la - te, A - men. Farther now, now farther stealing, Soft it fades up - on the ear

Tutti. Solo.

Hush! again, like waves retreating, To the shore it dies along.

Tutti. Solo.

Ju - - bi la te, A - - men, A - - men.

For.

Tasto.

Hal - le - lujah, Hal - - le - - lu - jah, Hal - le - - lu - - jah, Hal - le - lu - - jah, to the God of Israel,

We will praise him we will praise him ever evermore.

P.

We will praise him ever more - - will praise him ever ev - - - - - er - more.

Hal-le - - lu-jah, the Lord is our de-

Sym. Voice.

Sym. Voice.

Tasto.

We will praise him ever more we will praise him ever more

F.

fender, he will save us he will save with his migh - - ty arm. God is great in battle, for he is the Lord of hosts.

Sym. Voice.

Sym. F Voice.

Tasto.

Hal-le - - lu - jah, He is our refuge, We will praise him for - ever, ever - more, Hal - le - - lu - jah,

Sym. Voice. Sym.

Sym. Voice. Sym.

Tasto.

We will praise him, will praise him ever - more, will praise him, will praise him will praise him for - ev - er, for - ev - - er, for - ev - - er,

Voice. Sym. Voice. for - ev-er, for-

for - ev - er

forever, forever, ever, ever more, forever, forever, forever, ever, ever more,

forever, forever, ever, ever more, forever, forever, forever, ever, ever more,

ever, for - ever, for - ever, ever more, for - ever, for - ever, for - ever, for - ever, ever more,

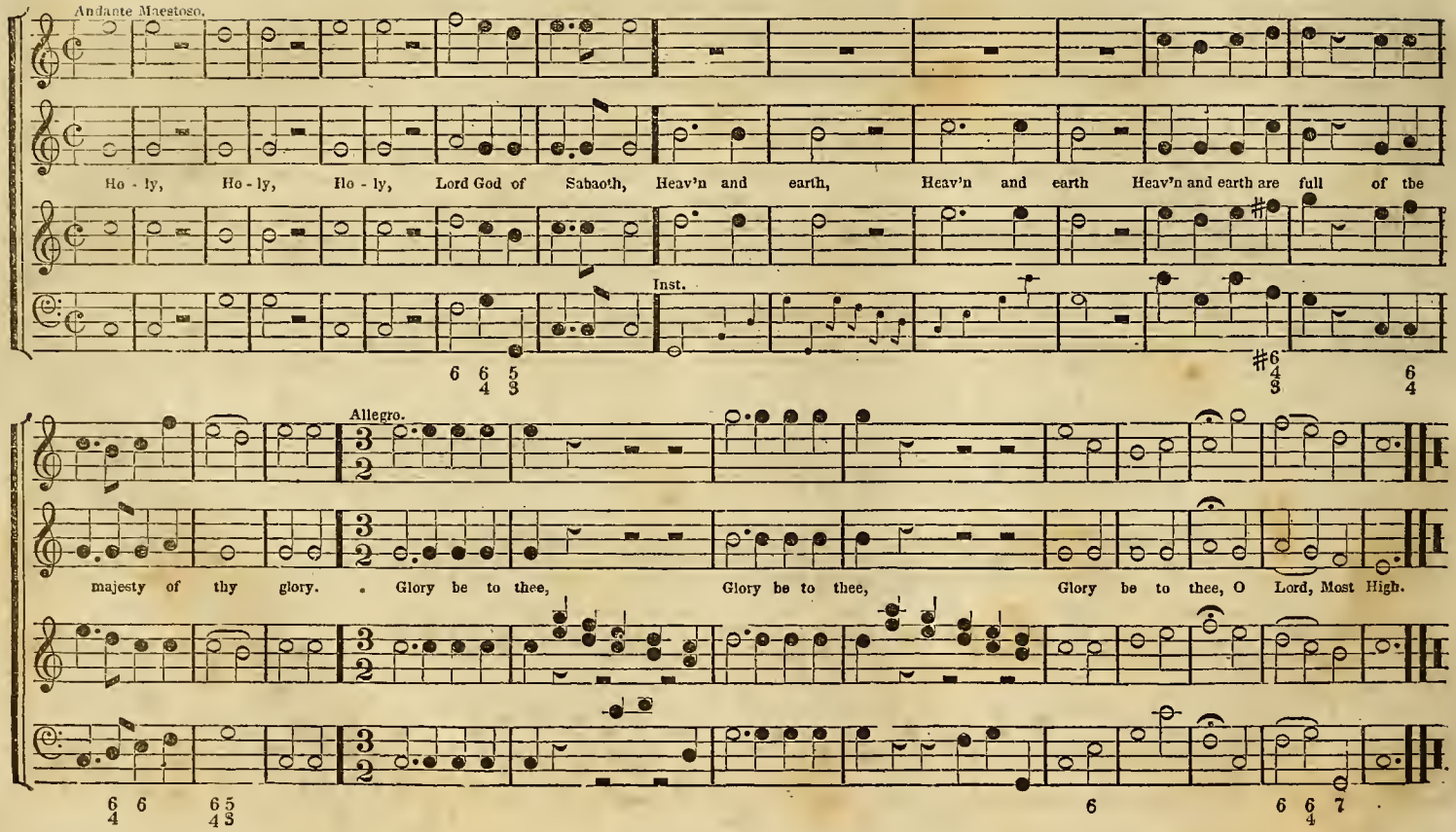
6 6 6/5 6/4 5/3 6 6 6 6/5 6/4 5/3 Tasto.

forever, forever, ever, ever more, forever, forever, forever, ever, ever more,

will praise him, will praise him for - ever, ever more, will praise him, will praise him for - ever, ever more. Sym.

Sym.

6/5 6/4 5/3 Tasto 6/5 6/4 5/3


Andante Maestoso.
Ho - ly, Ho - ly, Ho - ly, Lord God of Sabaoth, Heav'n and earth, Heav'n and earth Heav'n and earth are full of the
Inst.
Allegro.
majesty of thy glory. Glory be to thee, Glory be to thee, Glory be to thee, O Lord, Most High.

Recitative.

One thing have I de - - - sir - - - ed of the Lord, which I will re - - quir

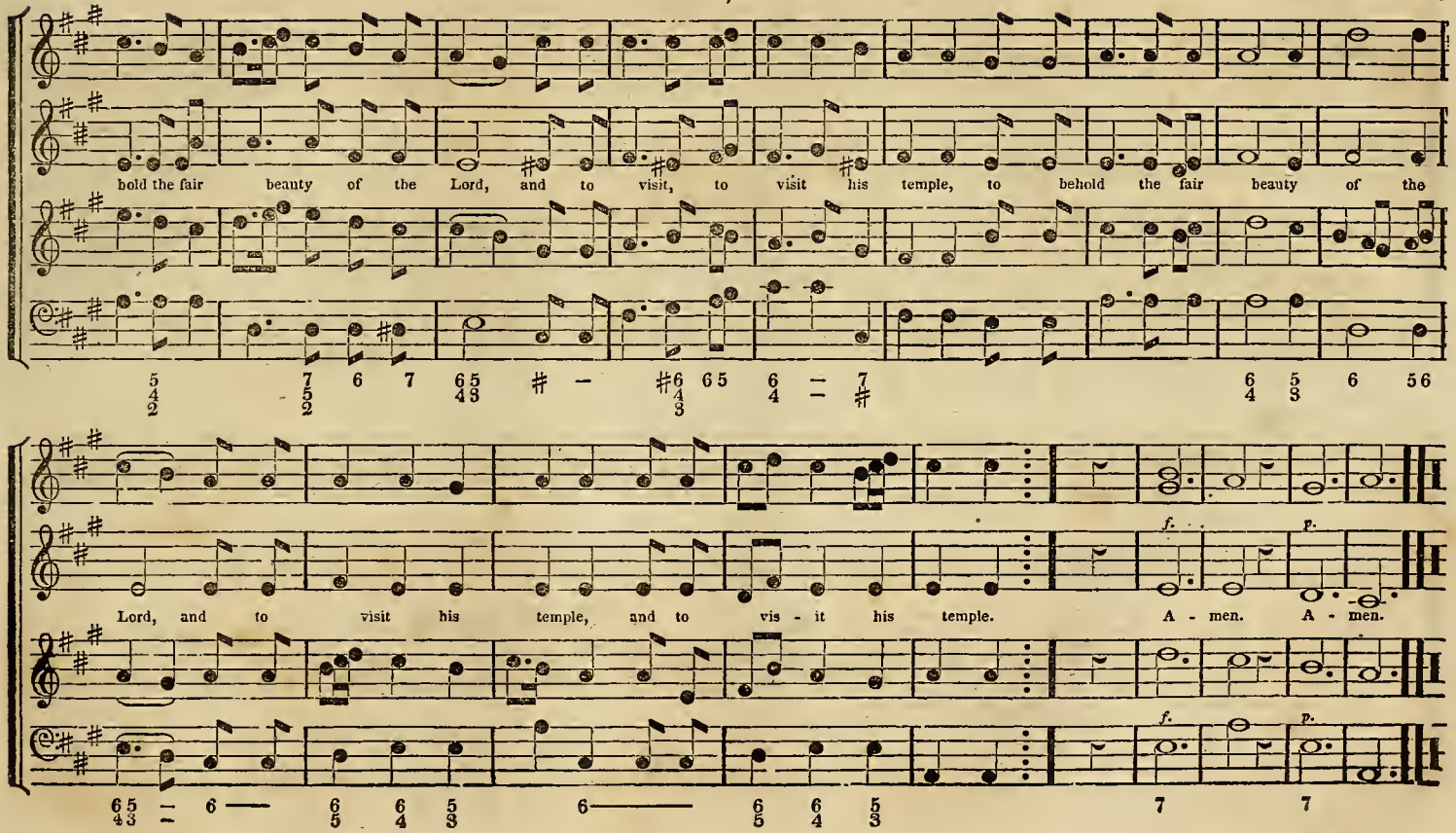
4/2 6 6/5

96. Sym. Andante.

That I may dwell, That I may dwell, That I may dwell in the house, in the house of the Lord, may

dwell in the house of the Lord all the days of my life. To be - - hold the fair beau - ty of the Lord, To be-

Organ. Voice.


bold the fair beauty of the Lord, and to visit, to visit his temple, to behold the fair beauty of the
Lord, and to visit his temple, and to vis - it his temple. A - men. A - men.
f.
p.

Allegro.

O sing unto the Lord a new song, a new song.

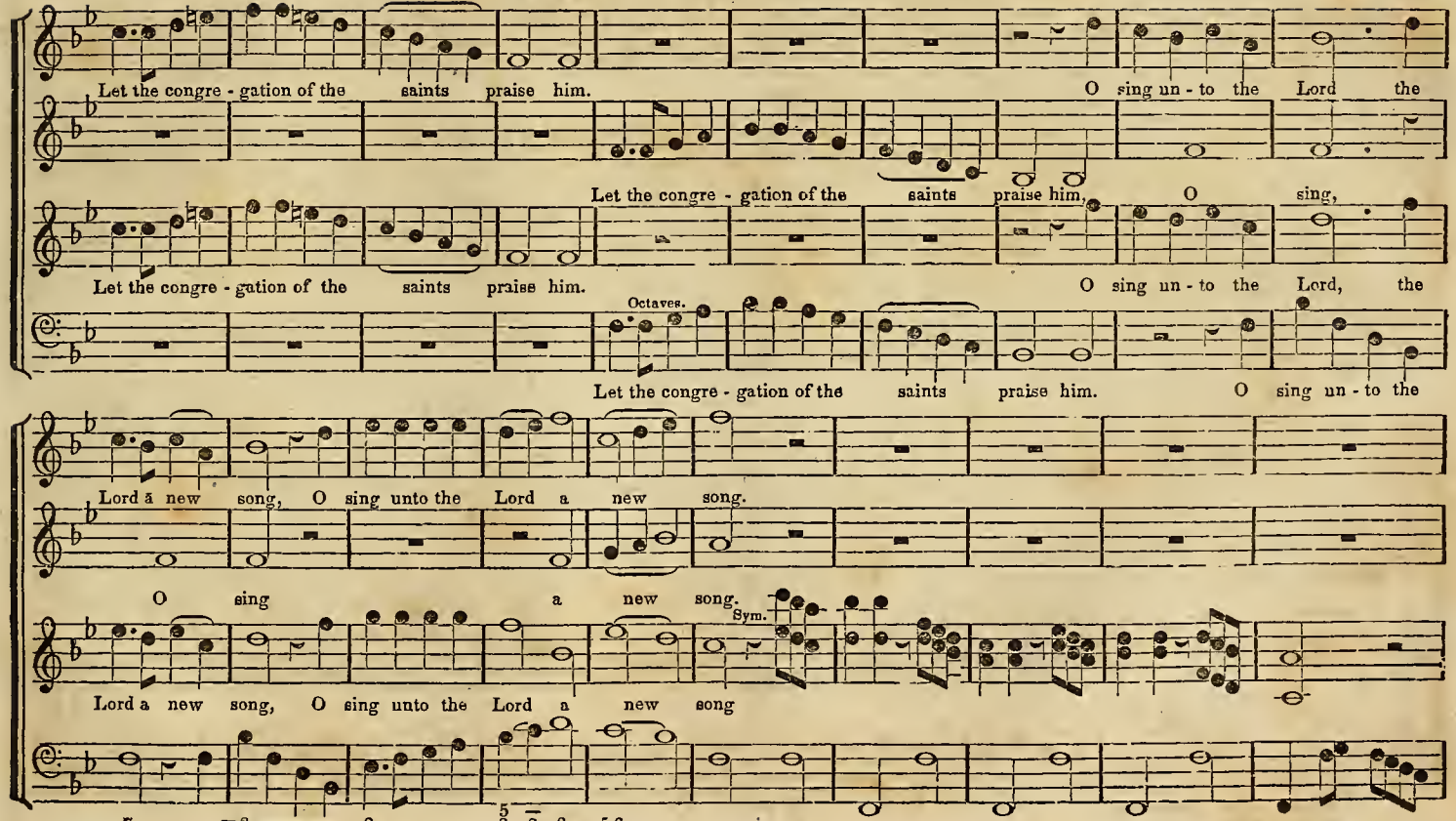
Sym.

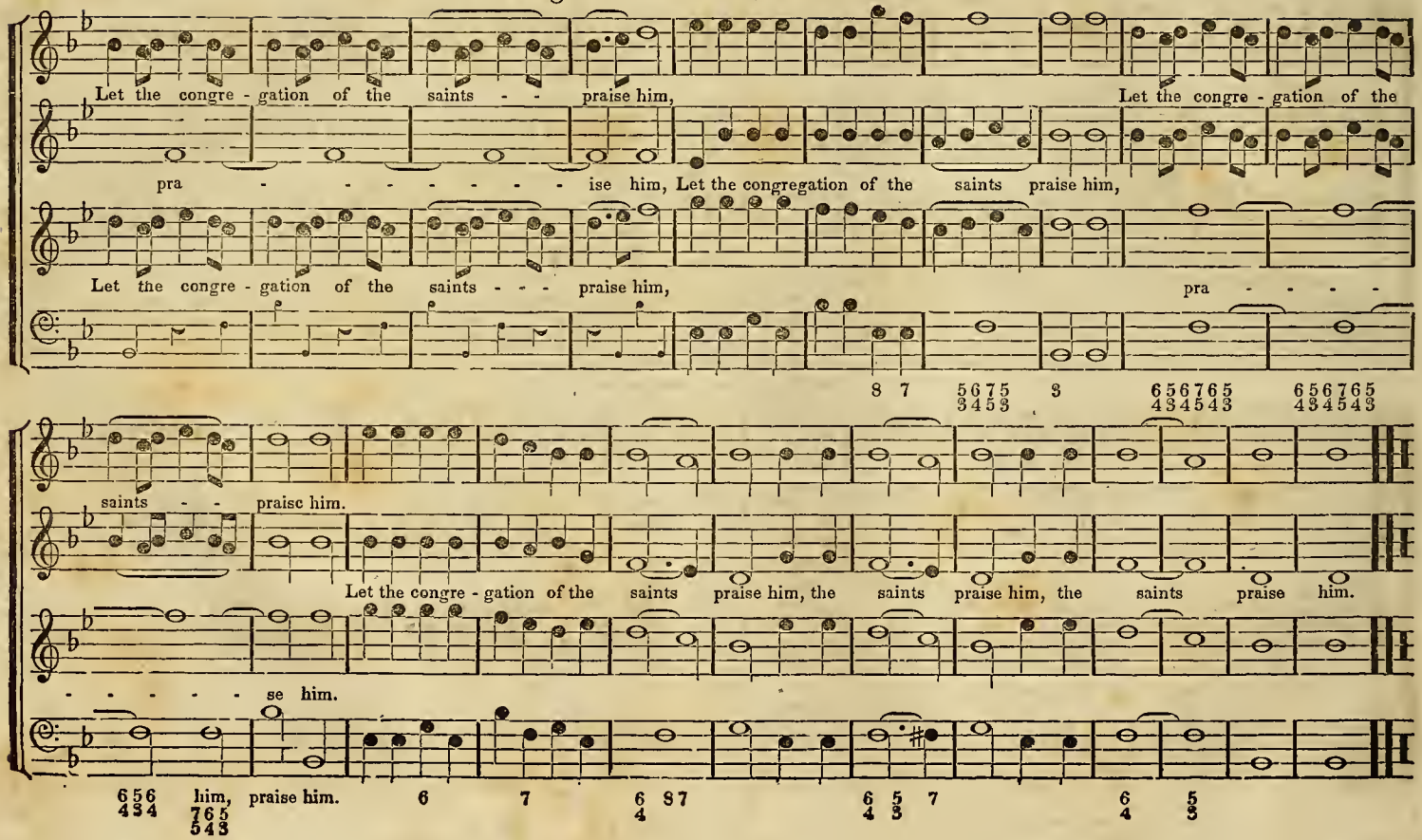
O sing unto the Lord a new song, a new song.

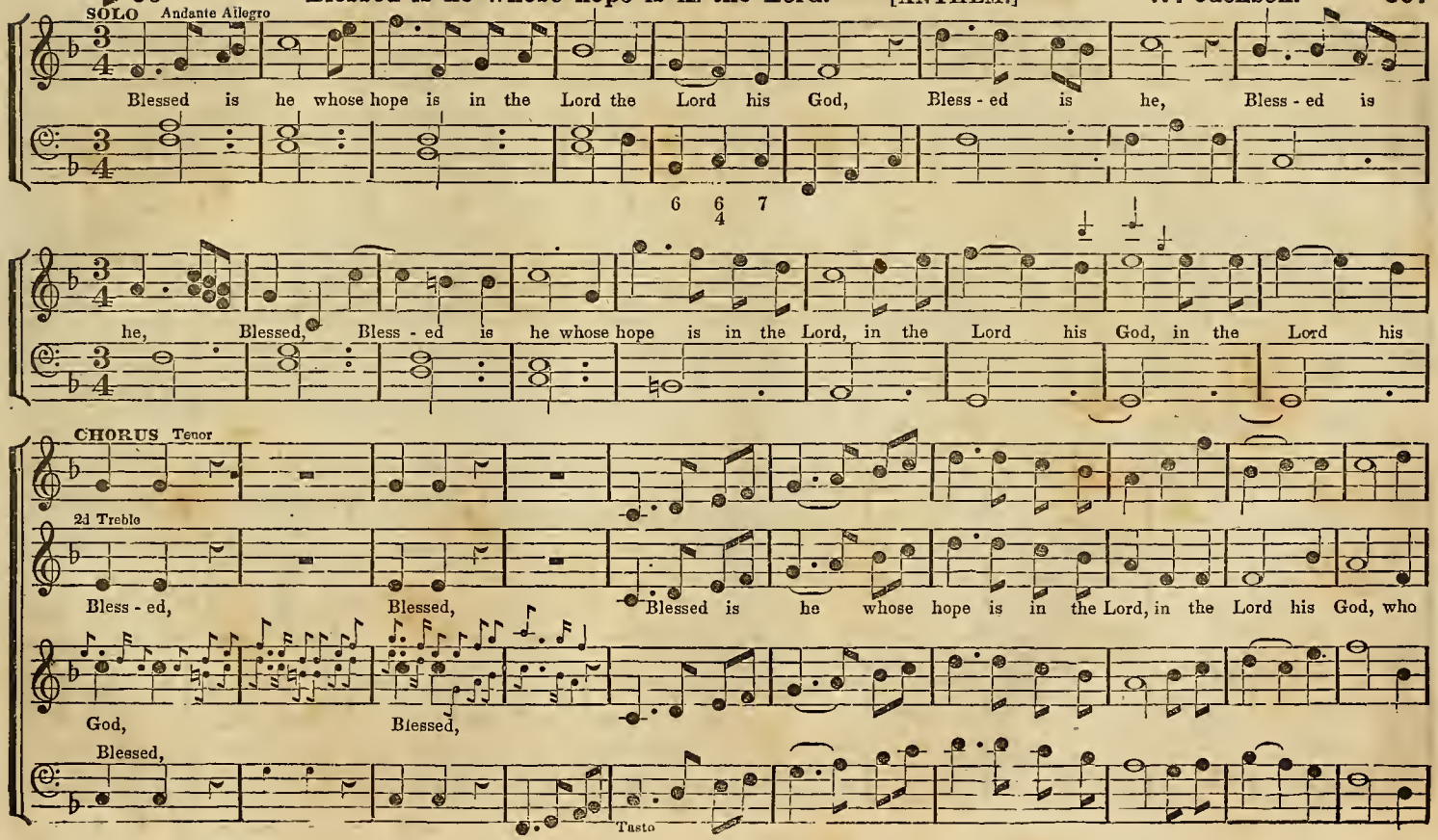
O sing unto the Lord a new song, a new song.

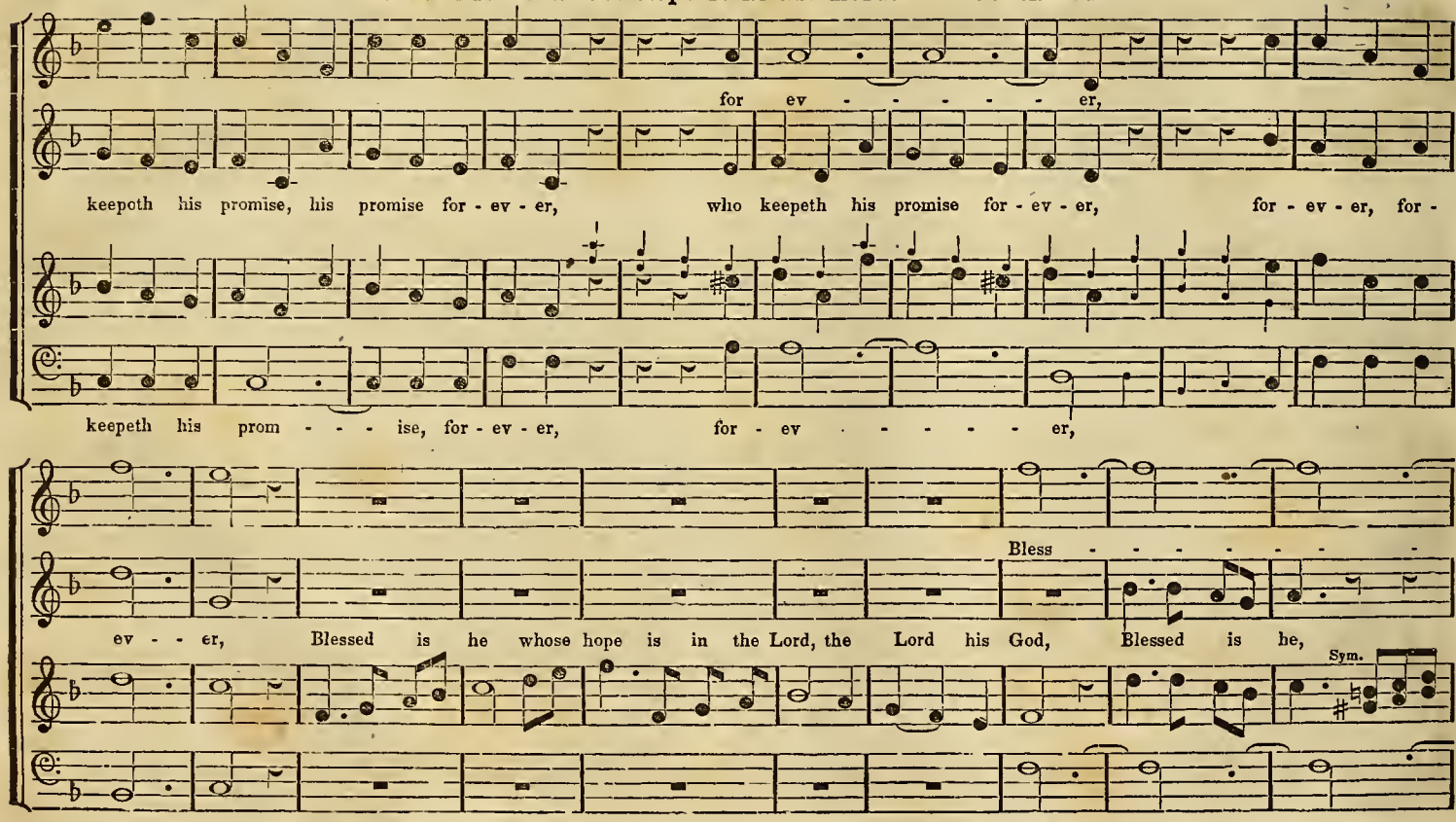
Sym.

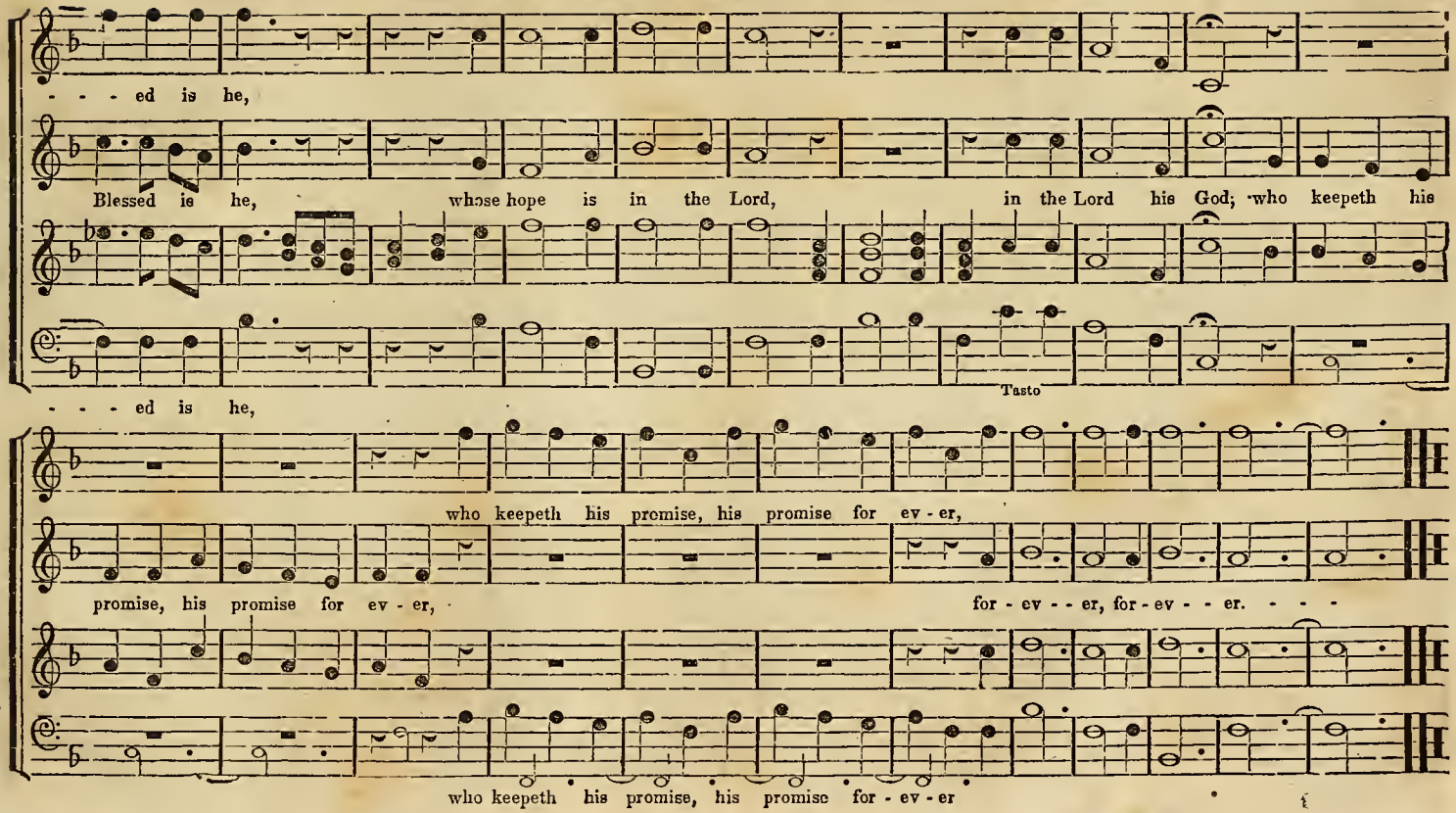
O sing unto the Lord a new song, a new song.


Let the congre - gation of the saints praise him.
O sing un - to the Lord the
Let the congre - gation of the saints praise him,
O sing,
Let the congre - gation of the saints praise him.
O sing un - to the Lord, the
Octaves.
Let the congre - gation of the saints praise him.
O sing un - to the
Lord a new song, O sing unto the Lord a new song.
O sing a new song.
Sym.
Lord a new song, O sing unto the Lord a new song
Lord O sing unto the Lord, unto the Lord a new song


Let the congre - gation of the saints - - praise him, Let the congre - gation of the
pra - - - - - - - - ise him, Let the congregation of the saints praise him,
Let the congre - gation of the saints - - - praise him, pra - - - -
8 7 5675 3453 3 656765 434543 656765 434543
saints - - praise him.
Let the congre - gation of the saints praise him, the saints praise him, the saints praise him.
- - - - - - se him.
656 434 him, 765 543 praise him. 6 7 6 4 87 6 4 5 3 7 6 4 5 3


SOLO Andante Allegro
Blessed is he whose hope is in the Lord the Lord his God, Bless - ed is he, Bless - ed is
6 6 7
4
he, Blessed, Bless - ed is he whose hope is in the Lord, in the Lord his God, in the Lord his
CHORUS Tenor
2d Treble
Bless - ed, Blessed, Blessed is he whose hope is in the Lord, in the Lord his God, who
God, Blessed,
Blessed,
Tasto


for ev - - - - - er,
keepoth his promise, his promise for - ev - er, who keepeth his promise for - ev - er, for - ev - er, for -
keepeth his prom - - - ise, for - ev - er, for - ev - - - - - er,
Bless - - - - - - -
ev - - er, Blessed is he whose hope is in the Lord, the Lord his God, Blessed is he,
Sym.
Bless - - - - - - - -


- - - ed is he,
Blessed is he, whose hope is in the Lord, in the Lord his God; who keepeth his
- - - ed is he,
Tasto
who keepeth his promise, his promise for ev - er,
promise, his promise for ev - er, for - ev - - er, for - ev - - er. - - -
who keepeth his promise, his promise for - ev - er

"Again the day returns." [HYMN.] Rev. Wm. Mason.

2d Treble.

A - gain the day returns of ho - - ly rest, Which, when he made the world, Je - ho - vah blest;
Let us devote this con - se - cra - - ted day, To learn his will, and all we learn o - - bey.

When like his own he bade our la - bours cease, And all be pi - e - ty, and all be peace;
So shall he hear when fer - vent - - ly we raise, Our sup - pli - ca - tions and our songs of graise.

Father of heav'n in whom our hopes con - fide, Whose pow'r defends us, and whose precepts guide; In life our Guar - dian

and in death our Friend; Glory supreme— Glory supreme— Glory su - - preme be thine—be thine— till time shall end.

"O give thanks unto the Lord." [ANTHEM.] Jno. Smith.

Soli. Tutti.

O give thanks, O give thanks un - to the Lord, give thanks un - - to the Lord, give thanks, give

Tutti

Soli

thanks, give thanks un - - to the Lord, give thanks un - to the Lord, give thanks un - - to the Lord,

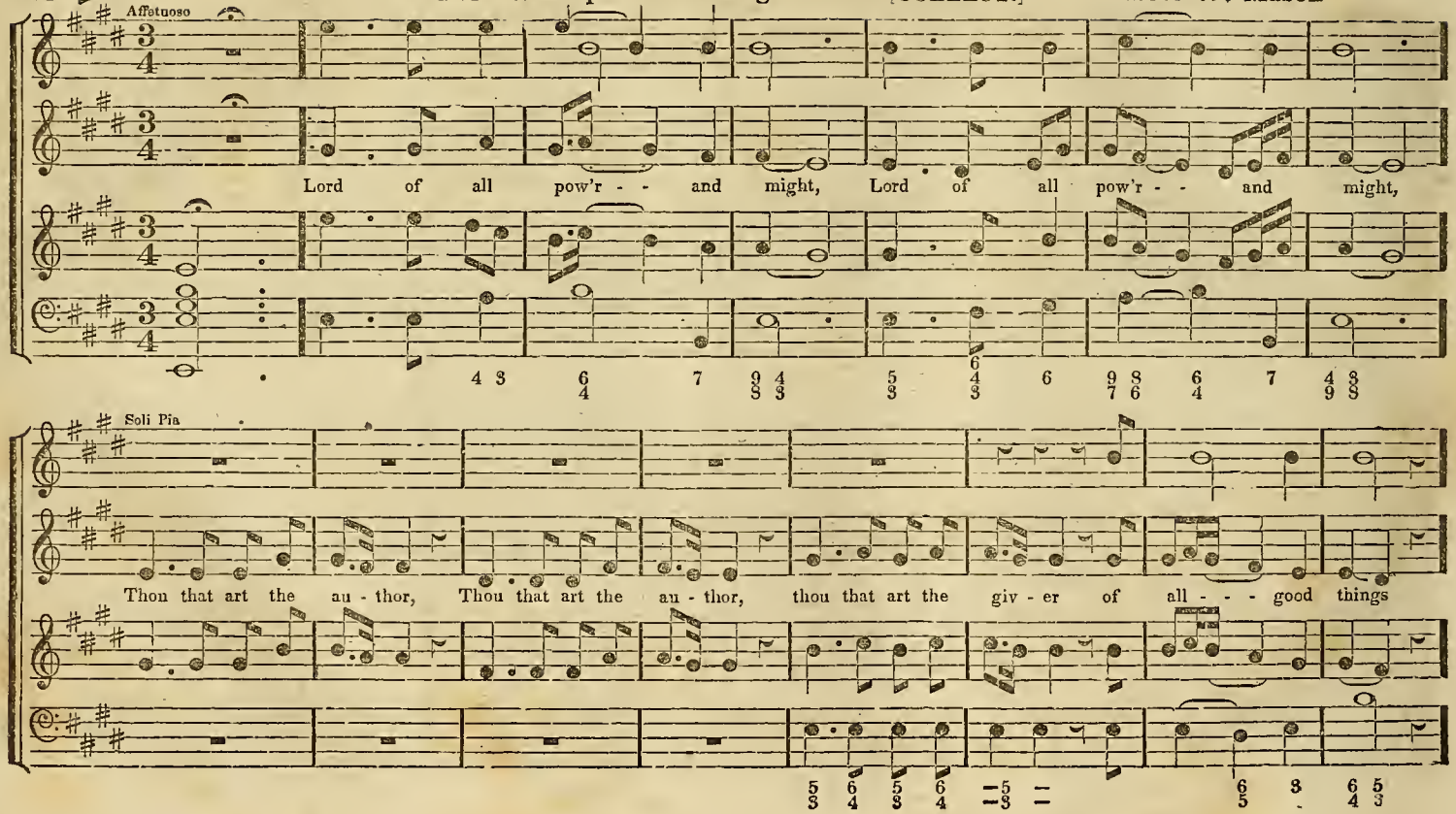
Soli — Tutti — Soli

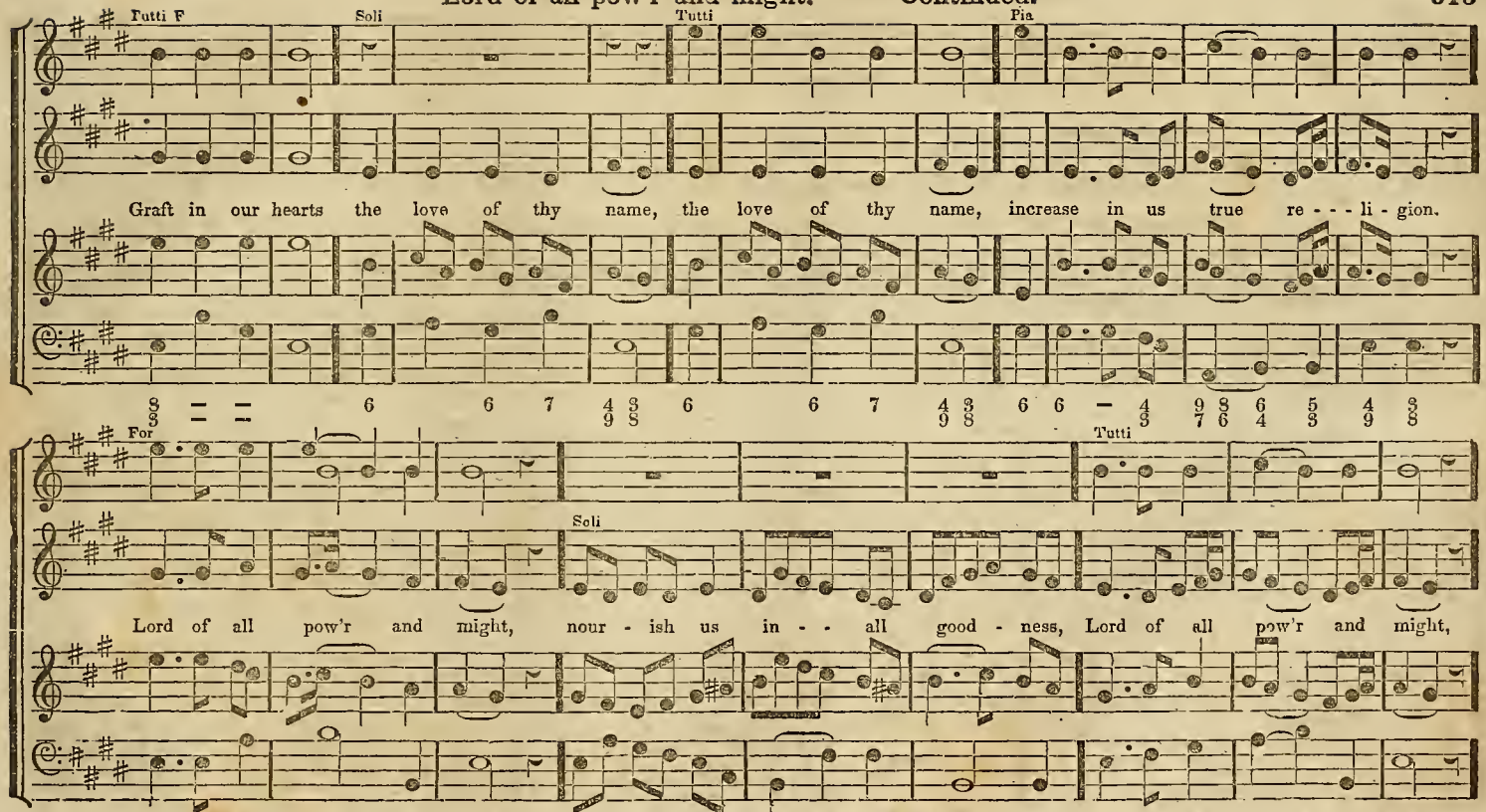
for he is good, for he is good, is good, for his mercy en - dureth for - ever, his mercy en - dureth, his

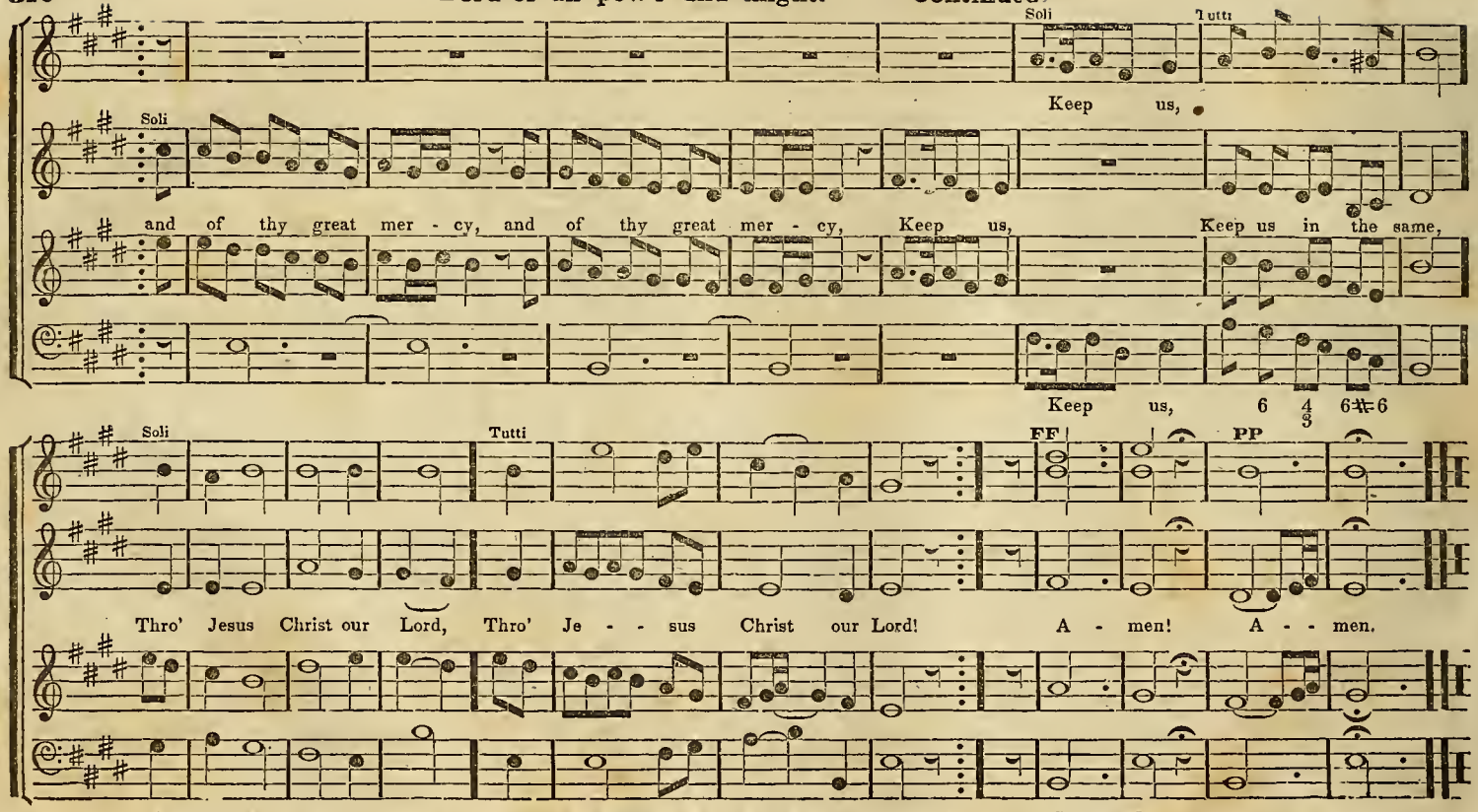
Tutti

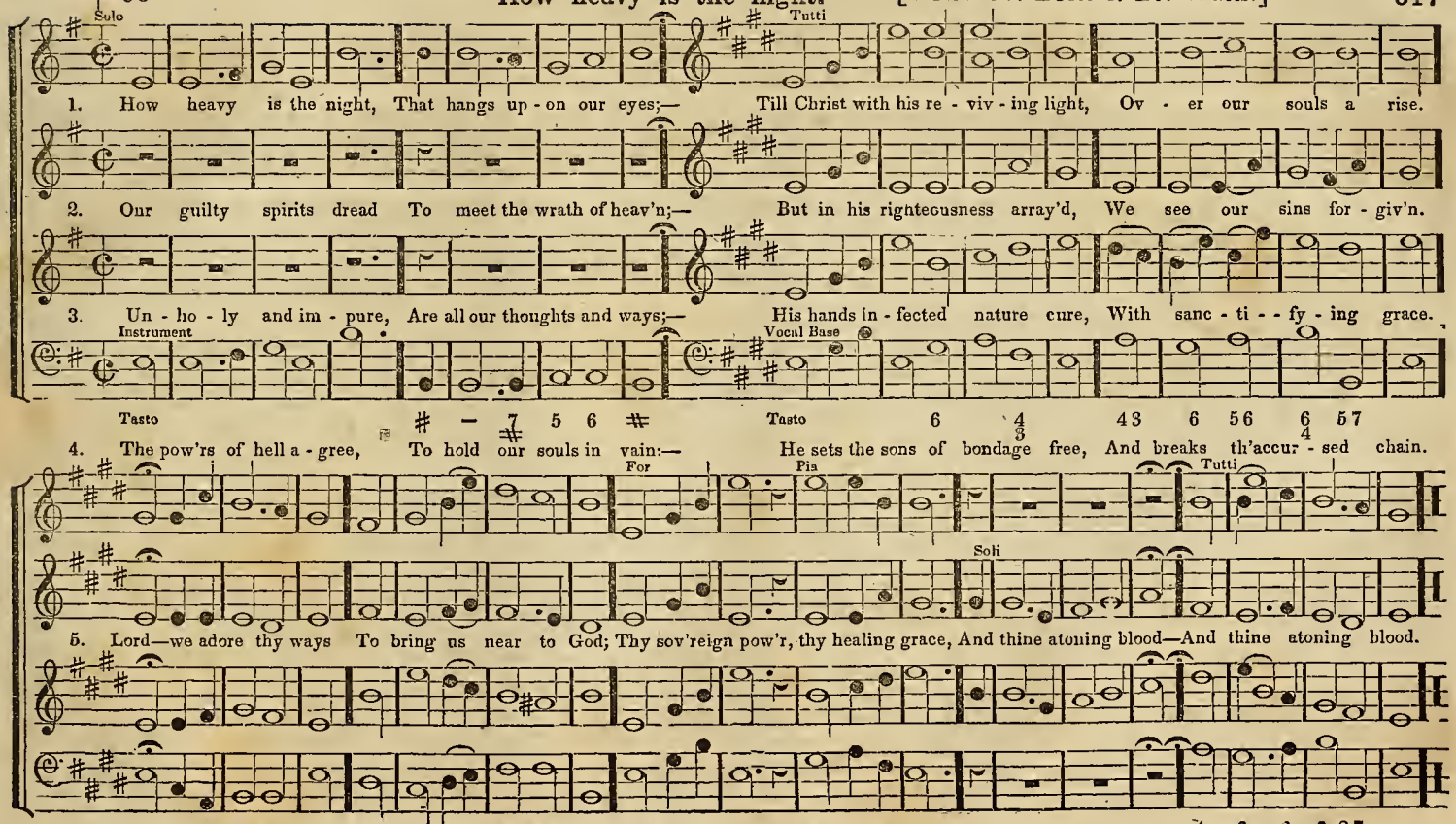
mer - cy en - dur - eth for - ev - er, his mercy en - dureth for - ev - er, A - men, A - - men.

"Lord of all pow'r and might. [COLLECT.] Rev. W. Mason.




Tutti F
Soli
Tutti
Pia
Graft in our hearts the love of thy name, the love of thy name, increase in us true re - - - li - gion.
For
Tutti
Soli
Lord of all pow'r and might, nour - ish us in - - all good - ness, Lord of all pow'r and might,


Soli
Tutti
Keep us,
Soli
and of thy great mer - cy, and of thy great mer - cy, Keep us, Keep us in the same,
Keep us,
Soli
Tutti
FF
PP
Thro' Jesus Christ our Lord, Thro' Je - - sus Christ our Lord! A - men! A - - men.


Solo
Tutti
1. How heavy is the night, That hangs up - on our eyes;— Till Christ with his re - viv - ing light, Ov - er our souls a rise.
2. Our guilty spirits dread To meet the wrath of heav'n;— But in his righteousness array'd, We see our sins for - giv'n.
3. Un - ho - ly and im - pure, Are all our thoughts and ways;— His hands in - fected nature cure, With sanc - ti - - fy - ing grace.
Instrument
Vocal Base
Tasto
Tasto
4. The pow'rs of hell a - gree, To hold our souls in vain:— He sets the sons of bondage free, And breaks th'accur - sed chain.
For
Pia
Tutti
Soli
5. Lord—we adore thy ways To bring us near to God; Thy sov'reign pow'r, thy healing grace, And thine atoning blood—And thine atoning blood.
Tasto

"Great is the Lord." [SENTENCE.]

Great is the Lord, and greatly to be praised—and greatly to be praised—and greatly to be praised,

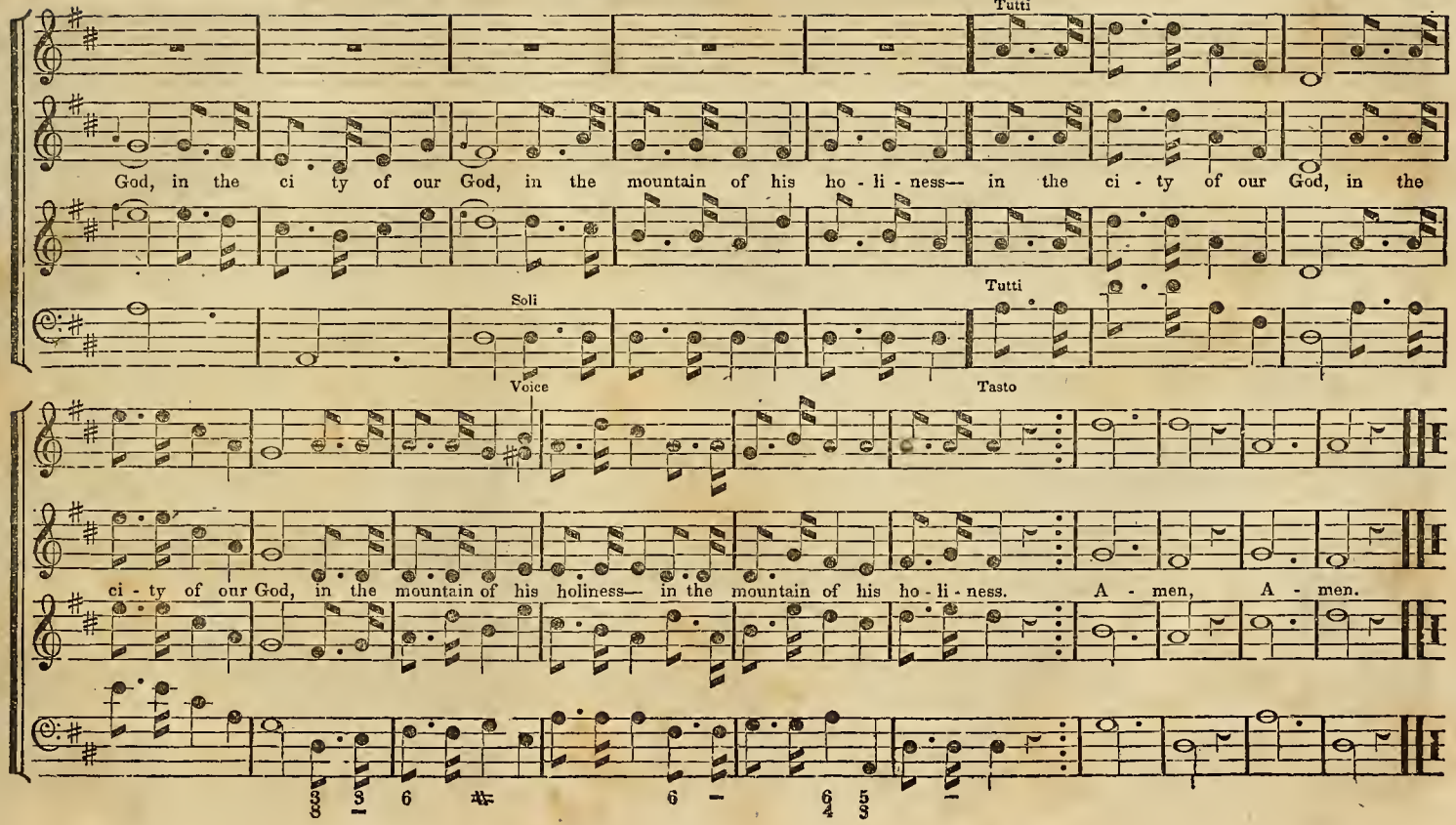
Sym. 8va - - - - -

Sym.

6 4/2 6 6 6 6/5

Soli

in the ci - ty of our God, in the ci - ty of our God, in the mountain of his ho - liness—in the ci - ty of our


Tutti
God, in the ci ty of our God, in the mountain of his ho - li - ness— in the ci - ty of our God, in the
Soli
Tutti
Voice
Tasto
ci - ty of our God, in the mountain of his holiness— in the mountain of his ho - li - ness. A - men, A - men.

"While life prolongs its precious light."

Dr. I. Stephens.

Adapted to these words by Thomas Hastings.

Affettuoso

Soli Expressivo

Pia Cres For

While life pro - longs its pre - cious light, Mercy is found, and peace is giv'n: But soon, ah! soon, ap - proach - ing night,

Tutti Soli Tutti MF

Pia

Shall blot out ev - - - ry hope of heav'n. While God in - vites, how bless'd the day, How sweet the

Soli Tutti MF

Pia

gos - pel's joy - ful sound; Come sinners, haste, O haste a - way, While yet ā pard' - ning God is found.

Pia — Pia Soli. — Pia Soli — Tutti Pia

Un - veil thy bo - som faith - ful tomb, Take this new treasure to - thy trust; And give these sacred relics room,

6 5 6 7 6 5 / 4 3 4 5 4 3 — 8 7 6 5 / 6 5 4 3 — 5 6 ♭7—6 5 / 3 4 5—4 3

Repeat for the 2d and 3d Verses.

Pia Soli — Tutti

To slumber in the si - lent dust And give these sa - cred re - lics room, To slumber in the si - lent dust.

8 7—6 —5 —8 —7 6 7 6 5 / 6 5—4 —3 —6 —5 4 5 4 3 — 6 — 6 4 3 / 3 4 3

V. 2. Nor pain, nor grief, nor anxious fear Invade thy bounds. No mortal woes Can reach the lovely sleeper here, While angels watch the soft repose
3. So Jesus slept;—God's dying Son Pass'd thro' the grave, and bless'd the bed; Rest here, dear saint, till from his throne The morning break, and pierce the shade

Verse 4th

For

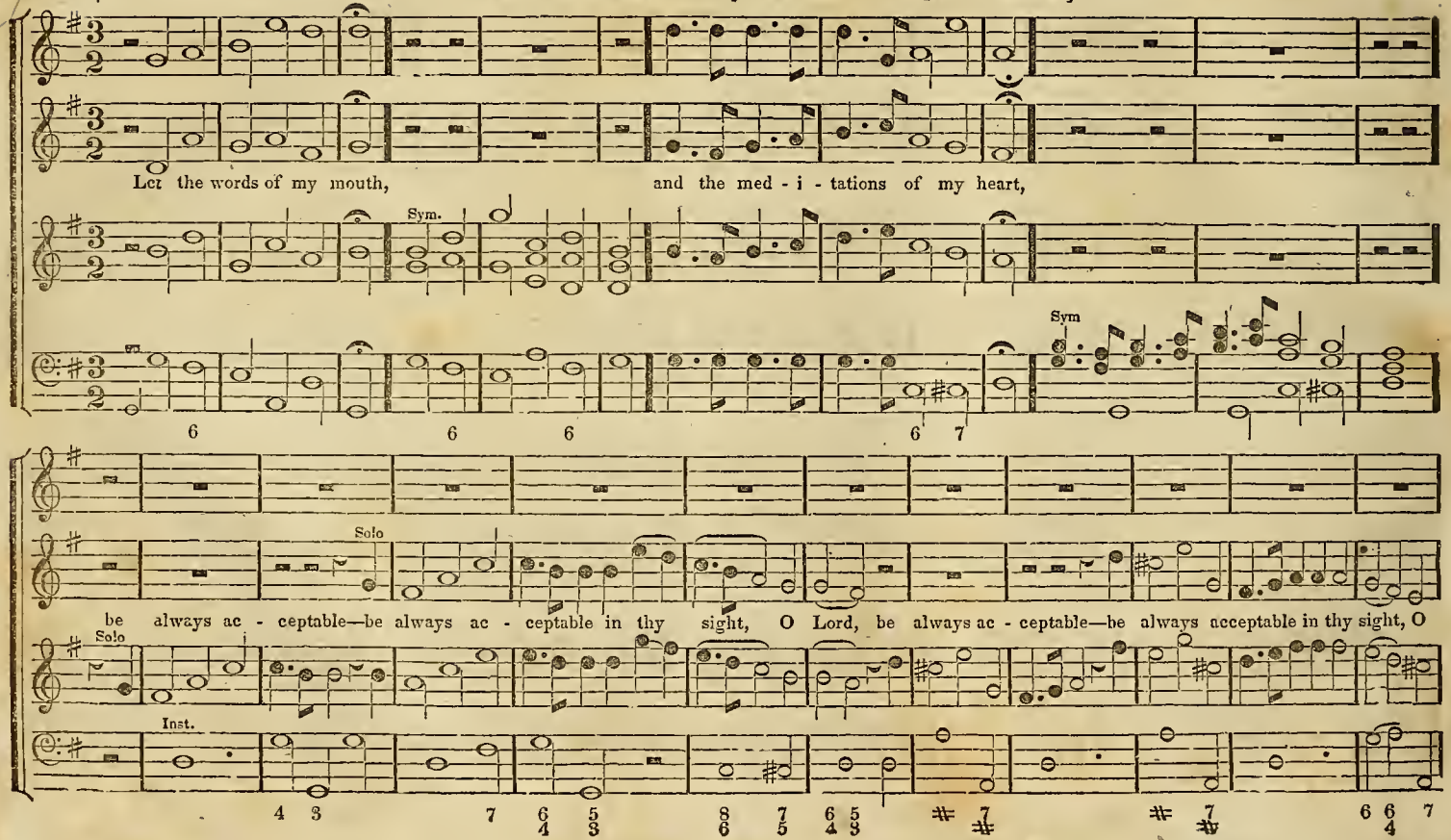
Dim

Piu Soli

Break from his throne, il lustrious morn; At - tend O earth! his sov' - reign word; Restore thy trust,—a glo - rious form—

FF Tutti

Shall then a - rise, to meet the Lord. Restore thy trust,— a glo - rious form— Shall then a - rise, to meet the Lord.


Let the words of my mouth, and the med - i - tations of my heart,
Sym.
Sym
Solo
be always ac - ceptable—be always ac - ceptable in thy sight, O Lord, be always ac - ceptable—be always acceptable in thy sight, O
Solo
Inst.

Tutti

Soli

Lord— O Lord, my strength and my Redeemer, O Lord my strength, my strength & my Redeemer, My strength and my &c. my strength & my Redeemer,

Inst.

Tasto

6 7 7 9 8 6 5 4 3
4 3 9 8

F P

O Lord, O Lord, my strength and my Redeemer, O Lord, O Lord, my strength and my Re - deemer, A - men, A - men.

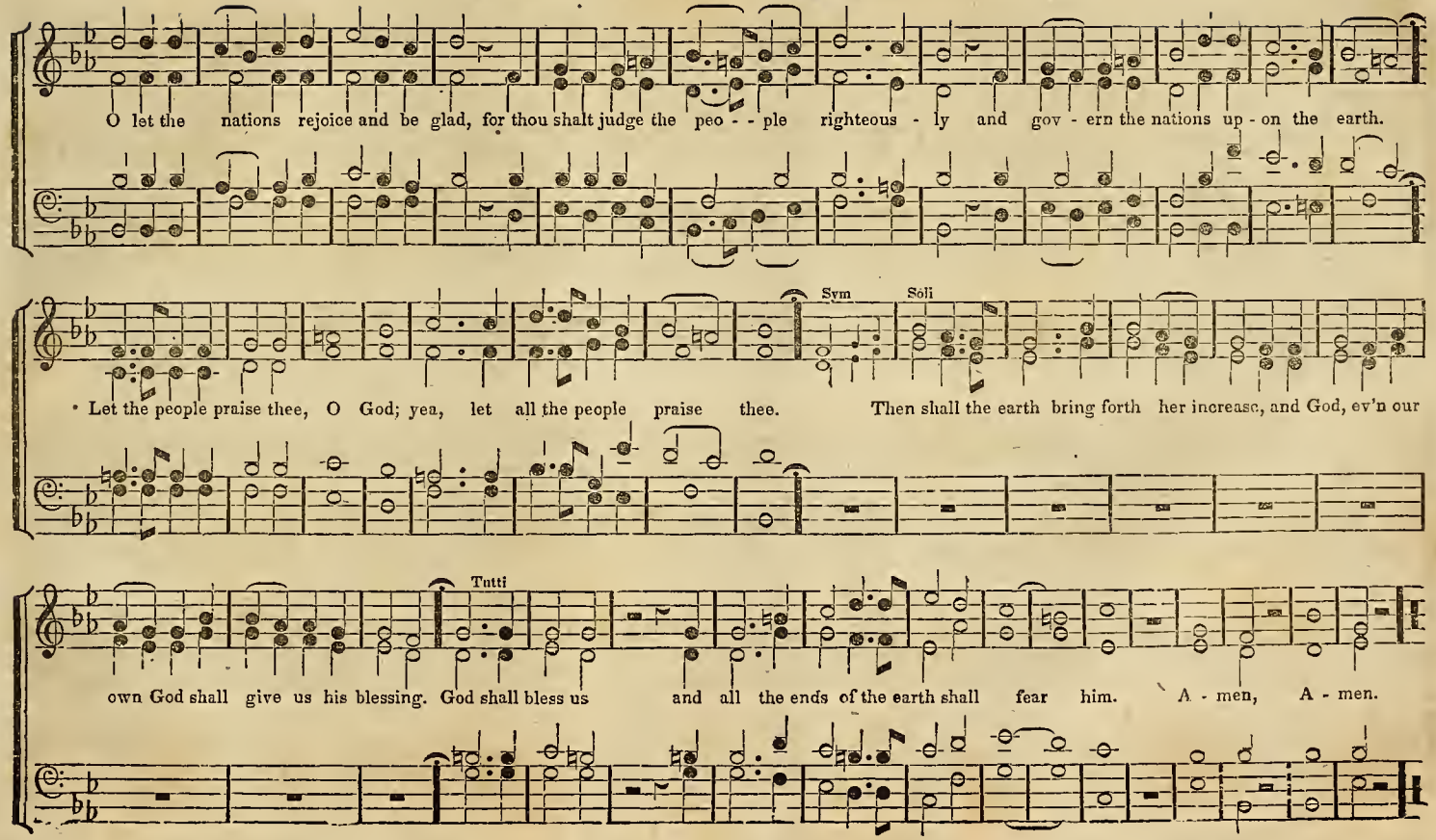
7 9 8 6 5 4 3 6 6 5 9 8 6 3 7 7 7
Ee 4 3 9 8 4

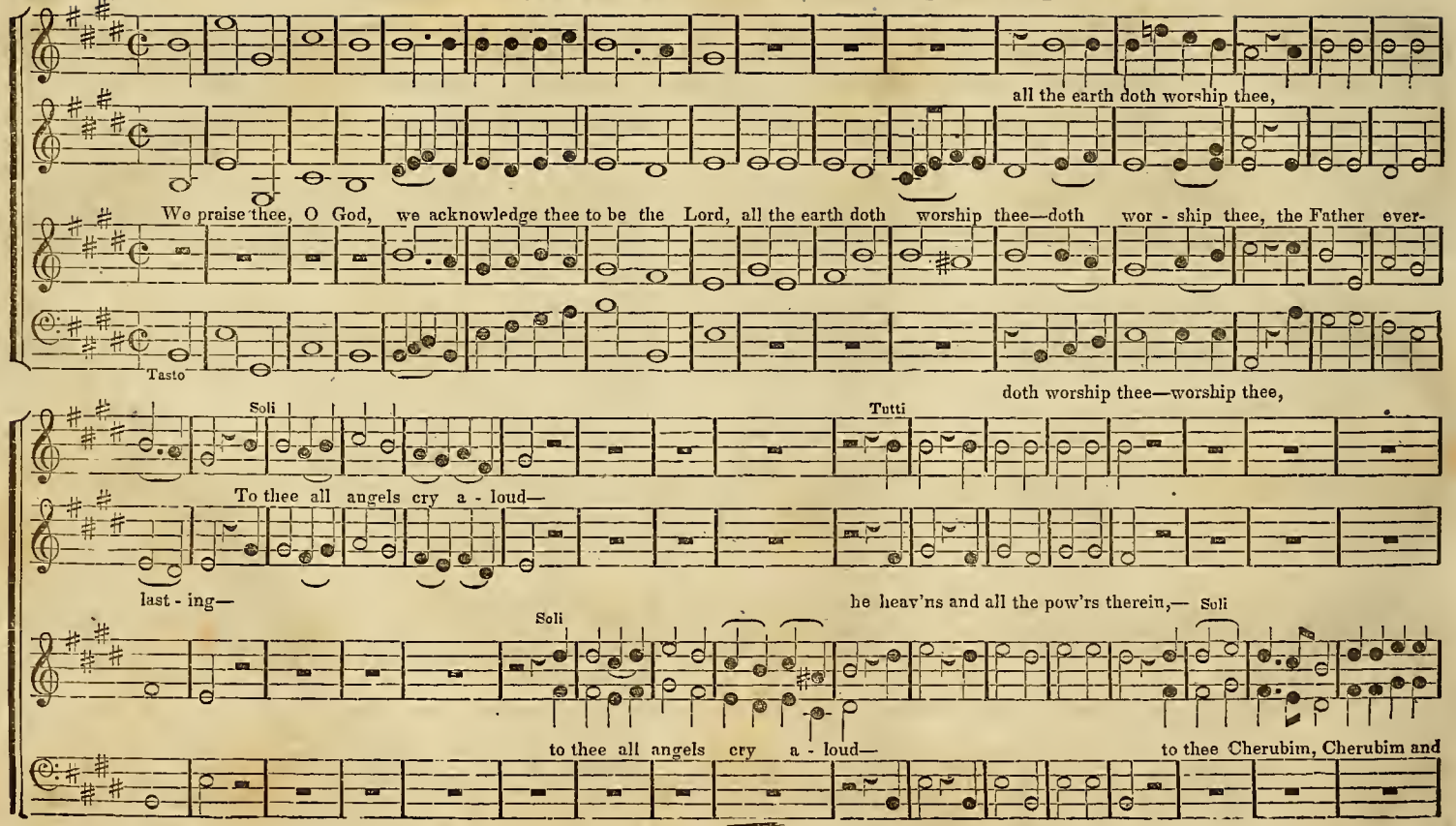
"God be merciful unto us and bless us." [ANTHEM.]

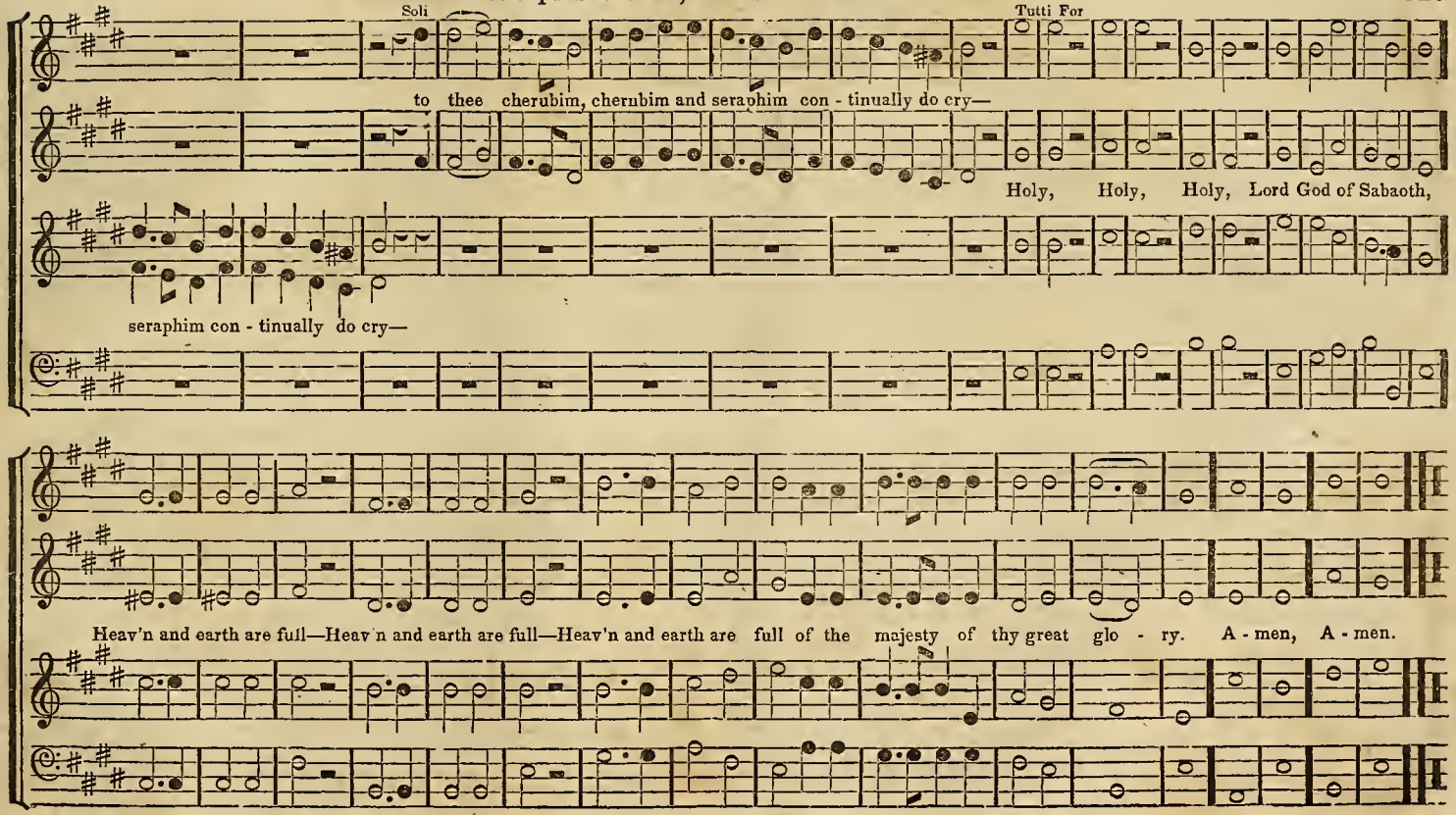
First Treble
Pia
Cres
Second Treble
God be mer - ci - ful unto us and bless us, and show us the light - - - - of his coun te - nance, and be
and show&c.
Tenor
Base
and show us &c.

mer - - - - ci - - ful be mer - ci - - ful unto us. That thy way may be known up - on earth, thy sav - ing
and be &c.

health a - mong all na - tions. Let the people praise thee, O - God, yea, let all the nations praise - - thee.


O let the nations rejoice and be glad, for thou shalt judge the peo - - ple righteous - ly and gov - ern the nations up - on the earth.
Sym
Soli
Let the people praise thee, O God; yea, let all the people praise thee. Then shall the earth bring forth her increase, and God, ev'n our
Tutti
own God shall give us his blessing. God shall bless us and all the ends of the earth shall fear him. A - men, A - men.


all the earth doth worship thee,
We praise thee, O God, we acknowledge thee to be the Lord, all the earth doth worship thee—doth wor - ship thee, the Father ever-
Tasto
Soli
Tutti
doth worship thee—worship thee,
To thee all angels cry a - loud—
last - ing—
he heav'ns and all the pow'rs therein,— Soli
Soli
to thee all angels cry a - loud—
to thee Cherubim, Cherubim and


Soli
Tutti For
to thee cherubim, cherubim and seraphim con - tinually do cry—
Holy, Holy, Holy, Lord God of Sabaoth,
seraphim con - tinually do cry—
Heav'n and earth are full—Heav'n and earth are full—Heav'n and earth are full of the majesty of thy great glo - ry. A - men, A - men.

"The Lord will comfort Zion."*

[SENTENCE.]

Andante — Tutti — Soli — Soli — Sym — Inst.

The Lord will comfort Zion, he will comfort her waste places, and make her like Eden, like the garden of the Lord— Joy and gladness—Joy and gladness

Voice 7 – 6 6 – – 6 6 7 6 5
♯ – 4 4 5 4 ♯

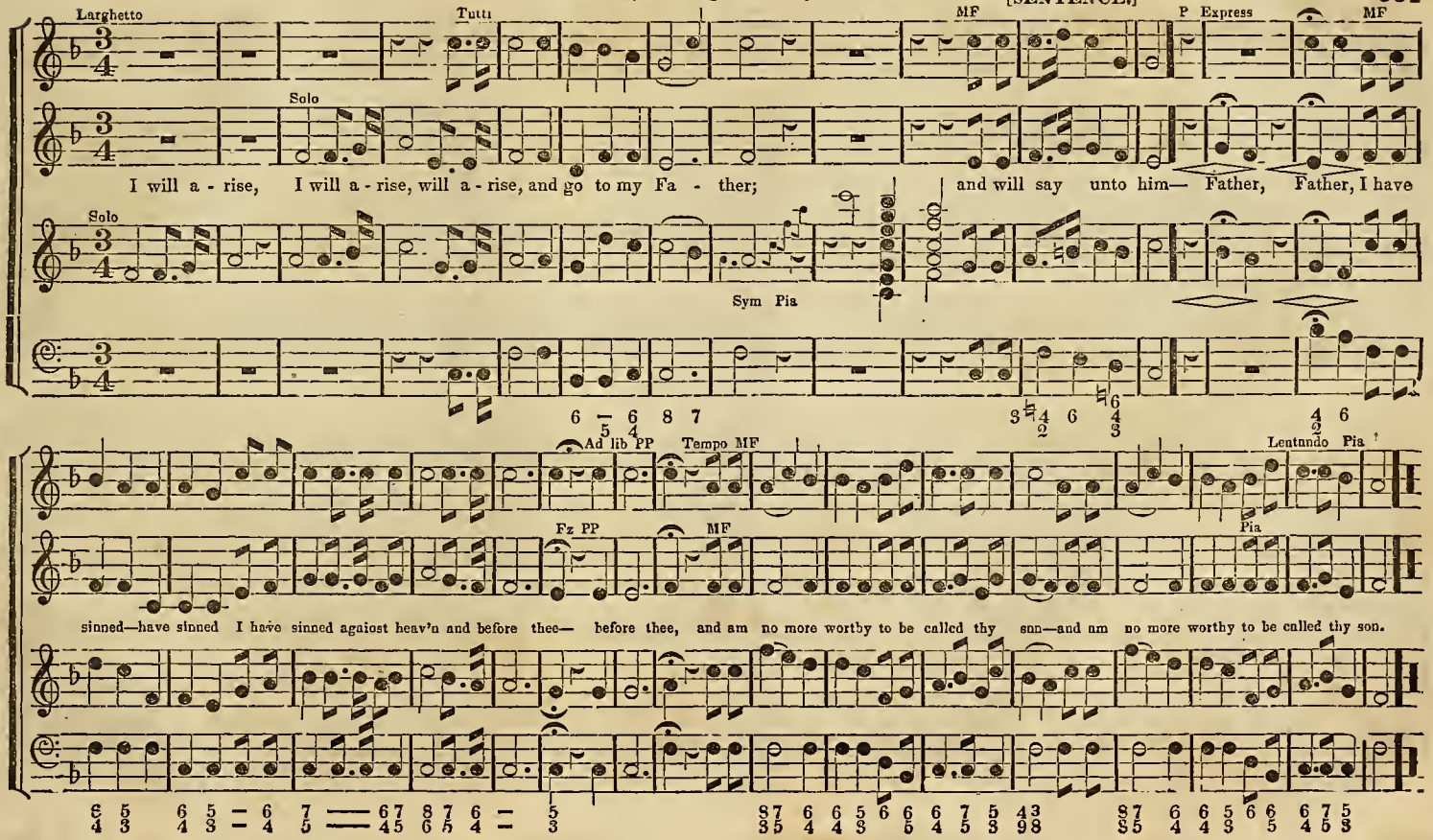
Tutti — 1st time — 2d time

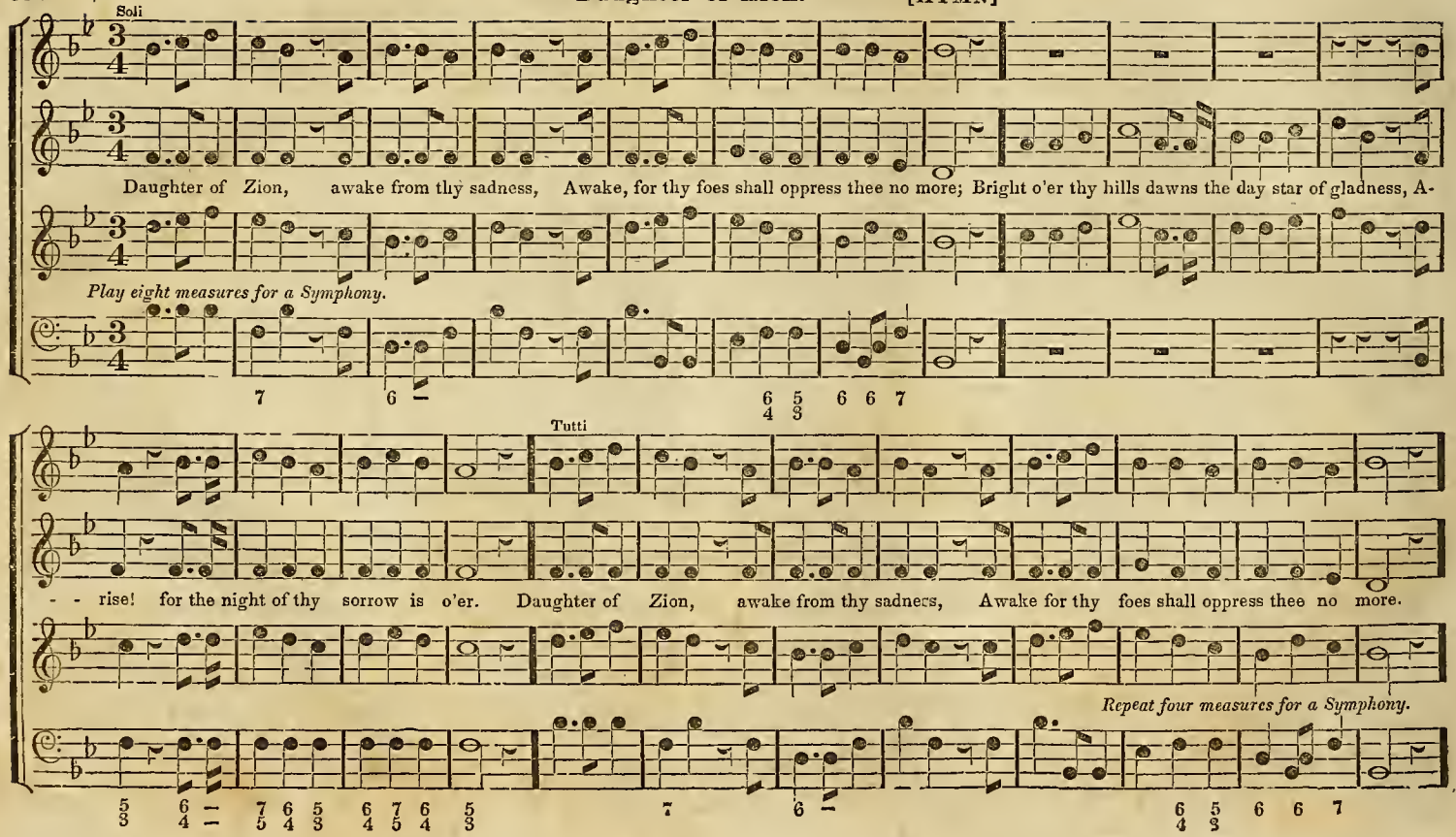
shall be found therein, Thanksgiving, and the voice of melo - dy—Thanksgiving, and the voice of melo - dy, the voice of mel - - - ody, voice of melo - dy.

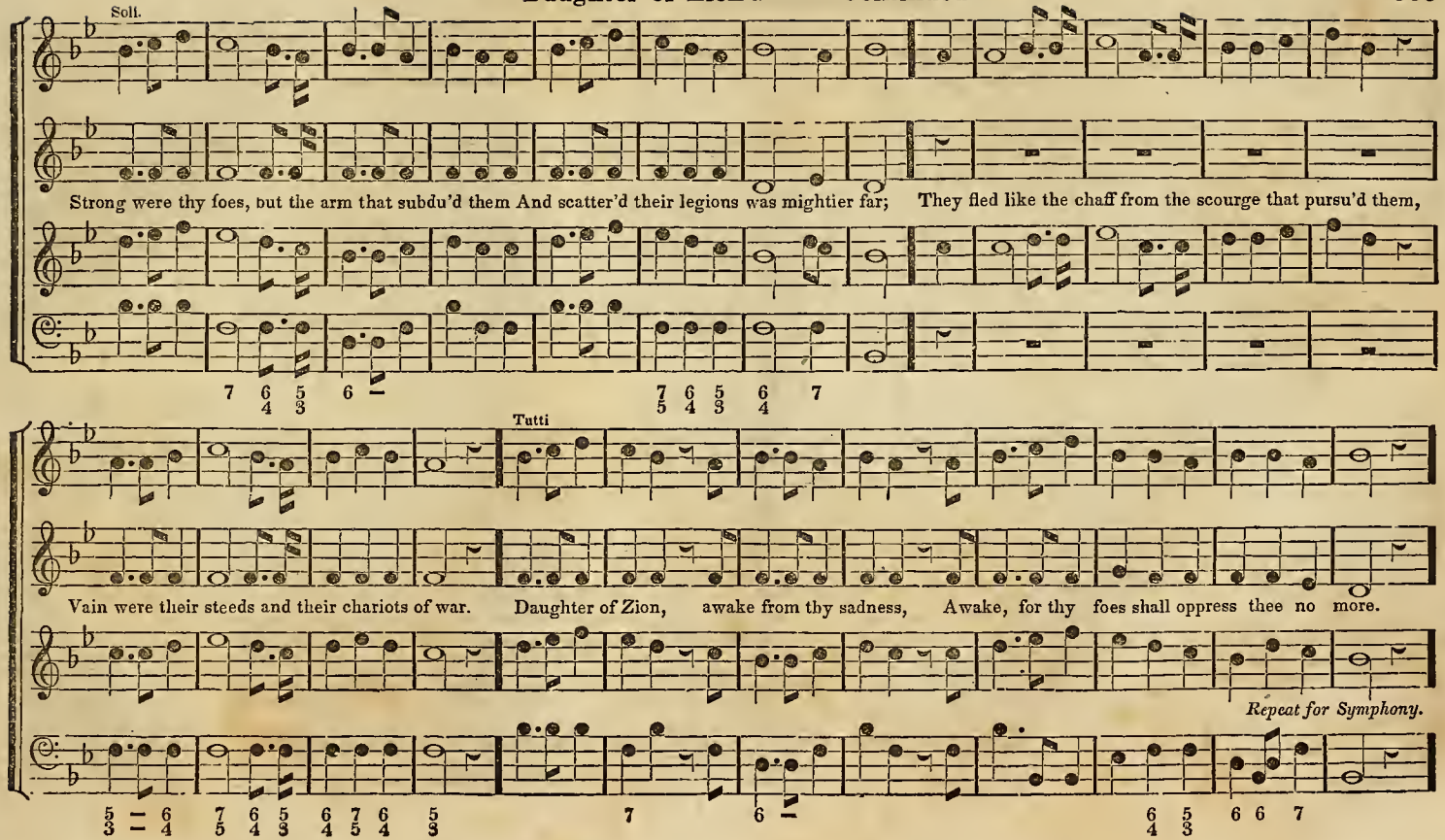
Voice

6 6 5 6 6 5 6 6 5 6 6 5 6 – 5♯6 4 4 3 6 – 5
4 3 3 9 8 4 – 3

* Play the first four measures for an introductory symphony.


Larghetto
Tutti
MF
P Express
MF
Solo
I will a - rise, I will a - rise, will a - rise, and go to my Fa - ther; and will say unto him— Father, Father, I have
Solo
Sym Pia
Ad lib PP
Tempo MF
Lentando Pia
Fz PP
MF
Pia
sinned—have sinned I have sinned against heav'n and before thee— before thee, and am no more worthy to be called thy son—and am no more worthy to be called thy son.


Soli
Daughter of Zion, awake from thy sadness, Awake, for thy foes shall oppress thee no more; Bright o'er thy hills dawns the day star of gladness, A-
Play eight measures for a Symphony.
Tutti
- - rise! for the night of thy sorrow is o'er. Daughter of Zion, awake from thy sadness, Awake for thy foes shall oppress thee no more.
Repeat four measures for a Symphony.

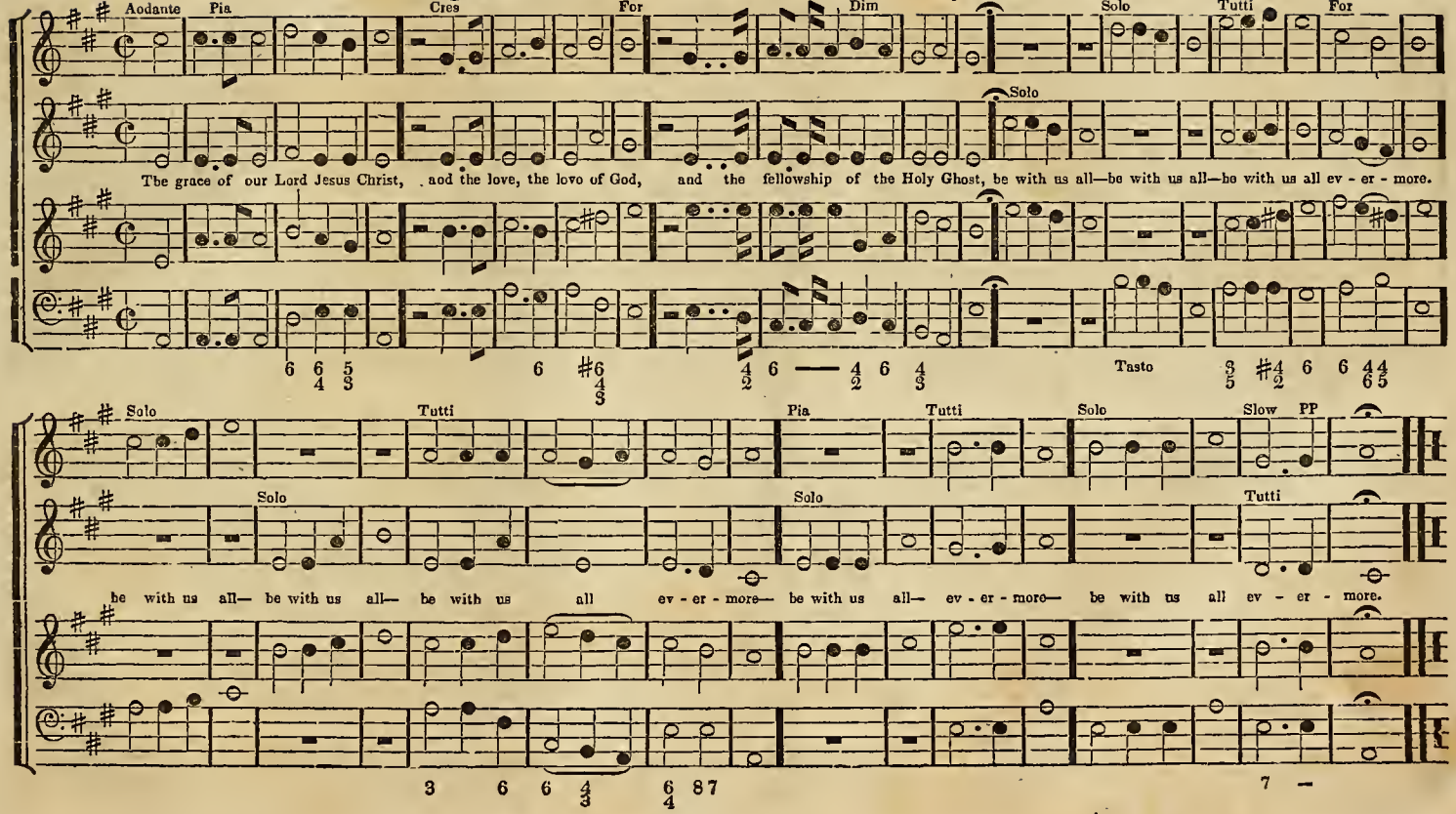

Soli.
Strong were thy foes, but the arm that subdu'd them And scatter'd their legions was mightier far; They fled like the chaff from the scourge that pursu'd them,
Tutti
Vain were their steeds and their chariots of war. Daughter of Zion, awake from thy sadness, Awake, for thy foes shall oppress thee no more.
Repeat for Symphony.

Soli.

Daughter of Zion, the pow'r that hath sav'd thee, Extoll'd with the harp, and the timbrel should be; Shout! for the foe is destroy'd that enslav'd thee, Th'oppressor is vanquish'd and

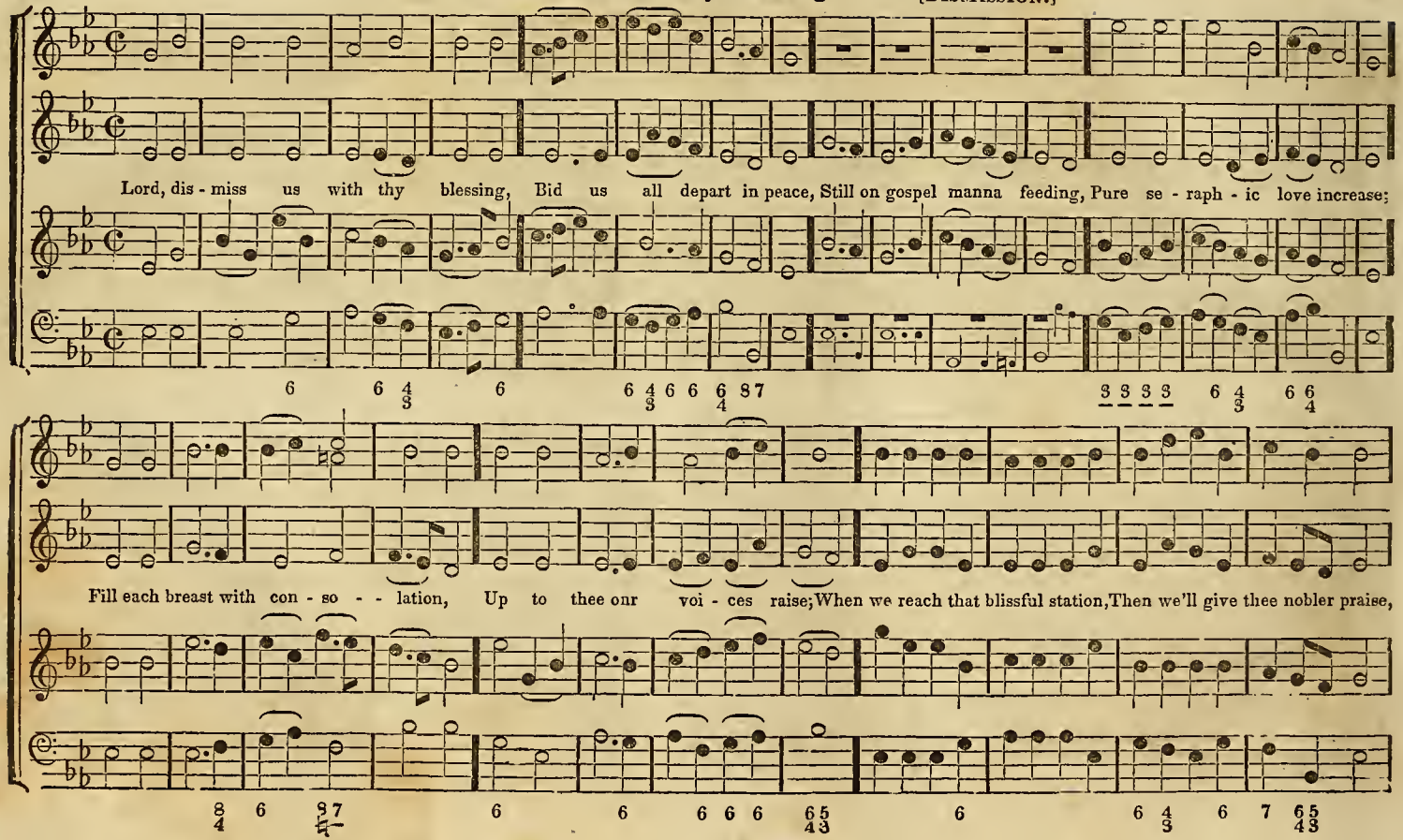
Tutti

Zion is free. Daughter of Zion, awake from thy sadness, Awake, for thy foes shall oppress thee no more—shall oppress thee no more—no more— no mere.


Andante
Pia
Cres
For
Dim
Solo
Tutti
For
Solo
The grace of our Lord Jesus Christ, and the love, the love of God, and the fellowship of the Holy Ghost, be with us all—be with us all—be with us all ev - er - more.
Tasto
Solo
Tutti
Pia
Tutti
Solo
Slow PP
Solo
Solo
Tutti
be with us all— be with us all— be with us all ev - er - more— be with us all— ev - er - more— be with us all ev - er - more.

"Lord, dismiss us with thy blessing."

[DISMISSION.]



Pia

Then we'll give thee nobler praise. And we'll sing Hallelujah, Amen, Hallelujah, And we'll sing Hallelujah, Amen, Hailelujah, to God and the Lamb.

Solo Pia Tutti For Solo Pia Tutti For

Hallelujah for-

Hallelujah for - ev - er, Hallelujah for - ev - er, for - ever and ever, Amen.

Halle - lu - jah, A - men, Amen, Amen.

- ev - er, Halle - lujah for - ev - er, Hallelujah for - ever and ever, Amen.

"Praise God from whom all blessings flow."†

[DOXOLOGY.]

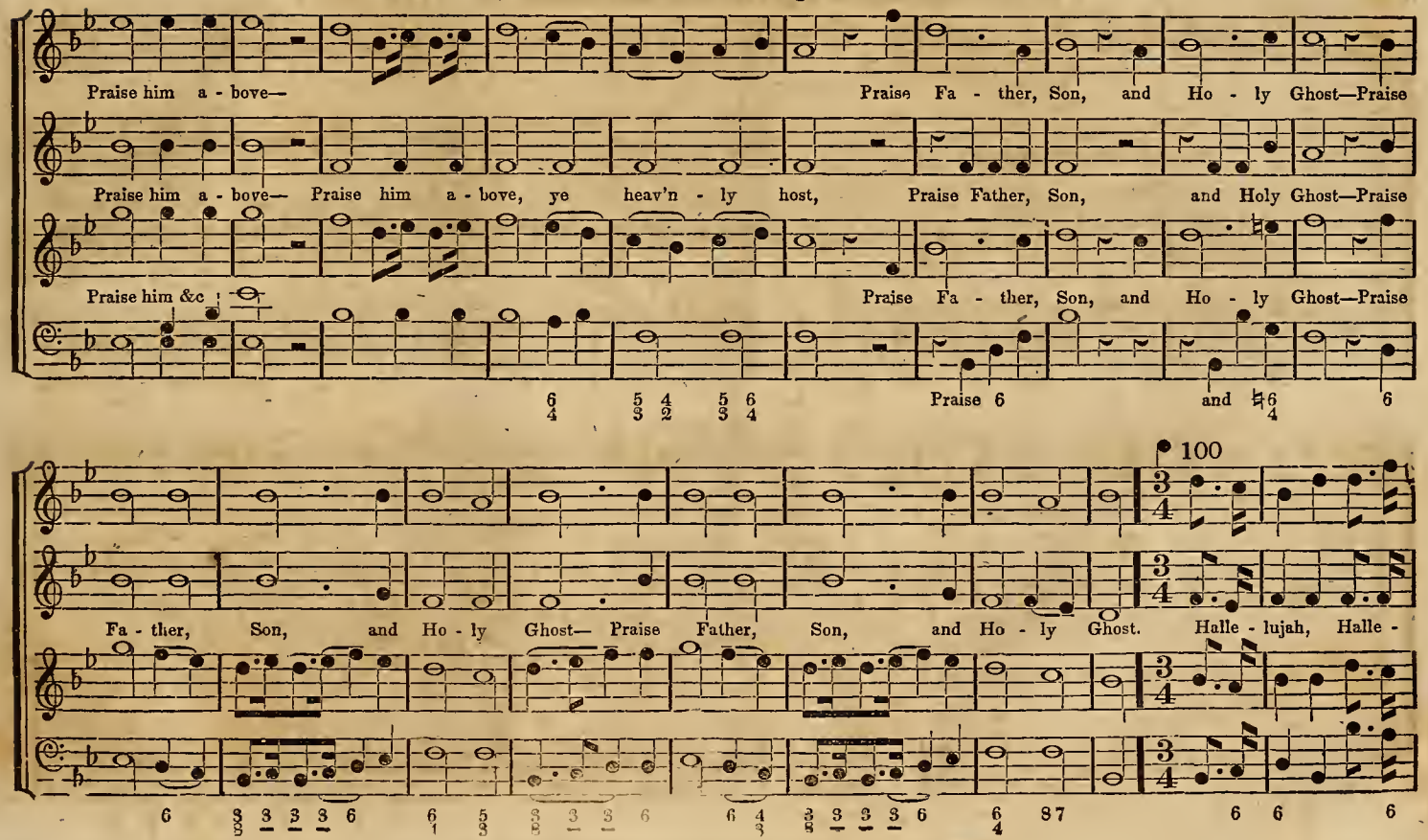
Praise God from whom all blessings flow, Praise him all creatures here be - low—Praise him all crea - tures here be - low;

Praise him a - bove— Praise him a - bove— Praise him a - bove, ye heav'nly host, Praise him a - bove—

Praise him above— Praise him above— Praise him above, ye heav'nly host, Praise him a - bove—

Praise him a - bove— Praise him a bove— Praise him a - bove, ye heav'n - ly host, Praise him a - bove—

† For this very popular piece the editor acknowledges his obligation to Mr James Sharp.


Praise him a - bove— Praise Fa - ther, Son, and Ho - ly Ghost—Praise
Praise him a - bove— Praise him a - bove, ye heav'n - ly host, Praise Father, Son, and Holy Ghost—Praise
Praise him &c Praise Fa - ther, Son, and Ho - ly Ghost—Praise
Praise
and
100
Fa - ther, Son, and Ho - ly Ghost— Praise Father, Son, and Ho - ly Ghost. Halle - lujah, Halle -

Tutti

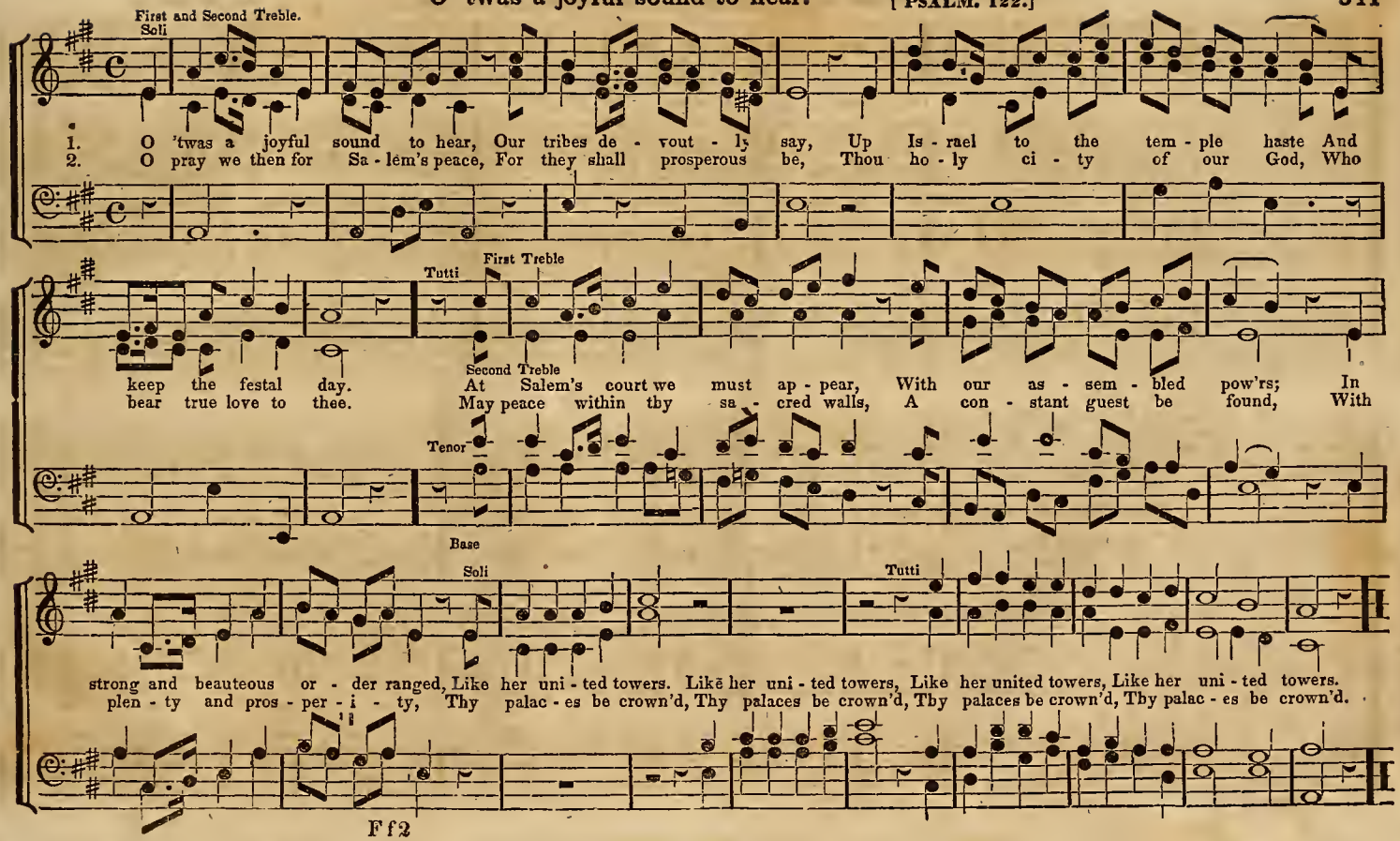
Hal - le - lu - jah,

Soli

- - lujah, Halle - lujah, Amen, Amen, Hal - le - lujah, Hal - le - lu - jah, Halle - lujah, Halle - lujah, Halle - lujah, Halle-

Hal - le - lu - jah,

- - lujah, Hal - le - lu - jah, Hal - le - lujah, A - men, A - men, Halle - lujah, Amen, Halle - lujah, Amen.


First and Second Treble.
Soli
1. O 'twas a joyful sound to hear, Our tribes de - vout - ly say, Up Is - rael to the tem - ple haste And
2. O pray we then for Sa - lem's peace, For they shall prosperous be, Thou ho - ly ci - ty of our God, Who
Tutti
First Treble
keep the festal day. At Salem's court we must ap - pear, With our as - sem - bled pow'rs; In
bear true love to thee. May peace within thy sa - cred walls, A con - stant guest be found, With
Second Treble
Tenor
Base
Soli
Tutti
strong and beauteous or - der ranged, Like her uni - ted towers. Like her uni - ted towers, Like her united towers, Like her uni - ted towers.
plen - ty and pros - per - i - ty, Thy palac - es be crown'd, Thy palaces be crown'd, Thy palaces be crown'd, Thy palac - es be crown'd.

O praise God in his holiness.

[ANTHEM, PS. 150]

L. Mason.

Tenor

O praise God in his ho - li - ness, Praise him in the firmament of his pow'r;

Second Treble

Treble O praise God in his ho - li - ness, Praise him in the firmament of his pow'r; Praise him in his noble acts, Praise him in his noble acts,

Base O praise God in his ho - li - ness, Praise him in the firmament of his pow'r;

Praise him ac - cording to his excellent greatness; Praise him in the sound of the trumpet, of the trumpet. Praise him upon the lute and harp;

Praise him ac - cording to his excellent greatness; Praise him in the sound of the trumpet, of the trumpet, Praise him upon the lute, upon the lute and harp;

Voice

Praise him, &c.

Praise him in the cymbals, in the cymbals and dances, Praise him on strings, on strings and pipes, Let ev'ry thing that hath

Praise him in the cymbals, in the cymbals and dances, Praise him on strings, on strings and pipes, Let ev'ry thing that hath breath,

Let ev'ry thing that hath

Let ev'ry thing that hath breath praise the Lord, that hath breath praise the Lord. PRAISE THE LORD, PRAISE THE LORD.

breath, Let ev'ry thing that hath breath, that hath breath praise the Lord, that hath breath praise the Lord. PRAISE THE LORD, PRAISE THE LORD.

breath, - - - - - - - - that hath breath praise the Lord, that hath breath praise the Lord. PRAISE THE LORD, PRAISE THE LORD.

"Mark the perfect man."

[FUNERAL SENTENCE.]

Solo Pia — Tutti Pia

Mark the perfect man, and behold th'upright; For the end of that man is peace—peace—For the end of that man is peace,

Solo

Mark the perfect man, and behold th'up-

Tutti Pia — PP Cres — Dim — P — PP Cres — Dim — P — PP

For the end of that man is peace—peace— For the end of that man is peace—For the end of that man is peace—peace—For the end of that man is peace—peace—peace.

right,

Composed and sung by the ancient Bohemian Brethren in times of persecution.

First Treble

Second Treble

Tenor.

Base.

Praise God for ev - er, Boundless is his fa - - vor, To his church and chosen flock, They stand on Christ the Rock, His Al migh - ty Son,

On fair mount Zi - - on, By his spir - it grace and word, Blest ci - - ty of the Lord, Thou in spite of ev' - ry pow'rful foe,

Shall undaunted stand, and prosp'ring grow; 'Midst disgrace, to God's praise, Both in love and u - ni - ty, To all e - - ter - ni - ty— To all e - ter - ni - ty.

"Come, ye disconsolate.

[WEBBE.]

Solo Treble.

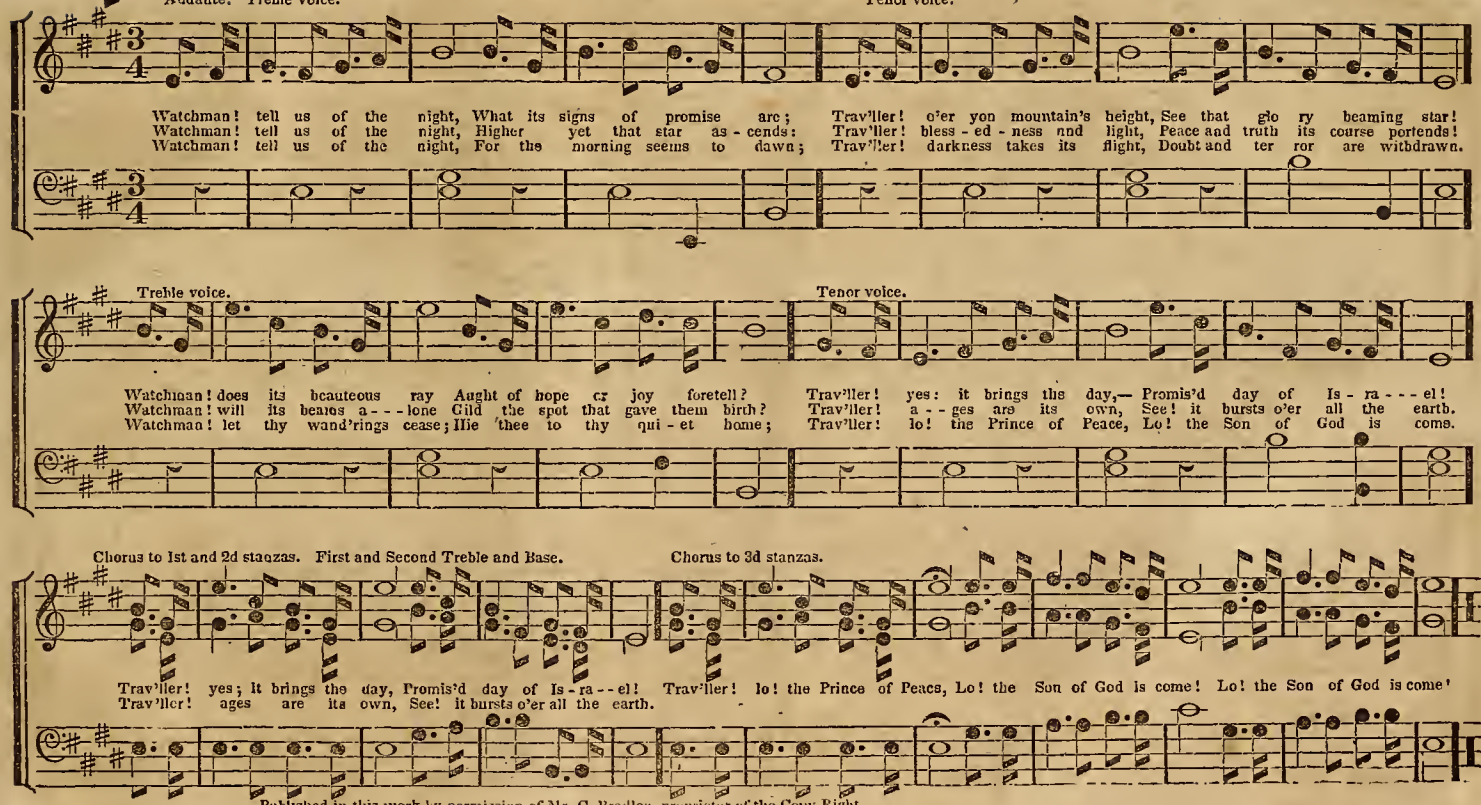
1 Come ye dis - con - so - late, wher - e'er you languish, Come at the shrine of God, fer - vent - ly kneel,
2 Joy of the com - fortless, light of the straying, Hope, when all oth - ers die, fadeless and pure,

Here bring your wounded hearts, here tell your anguish; Earth has no sor - row that Heav'n can - not heal.
Here speaks the Com - fort - er in God's name saying, "Earth has no sor - row that Heav'n can - not cure."

Trio—or Semi Chorus

1. Here bring your wounded hearts, here tell your anguish; Earth has no sor - row that Heav'n can - not heal.

2. Here speaks the Comfort - er, in God's name say - ing, "Earth has no sor - row that Heav'n can - not cure."



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The Lord is great.

[HYMN.]

Maestoso

1. The Lord is great! ye hosts of heav'n a - dore him, And ye who tread this earth - ly ball,

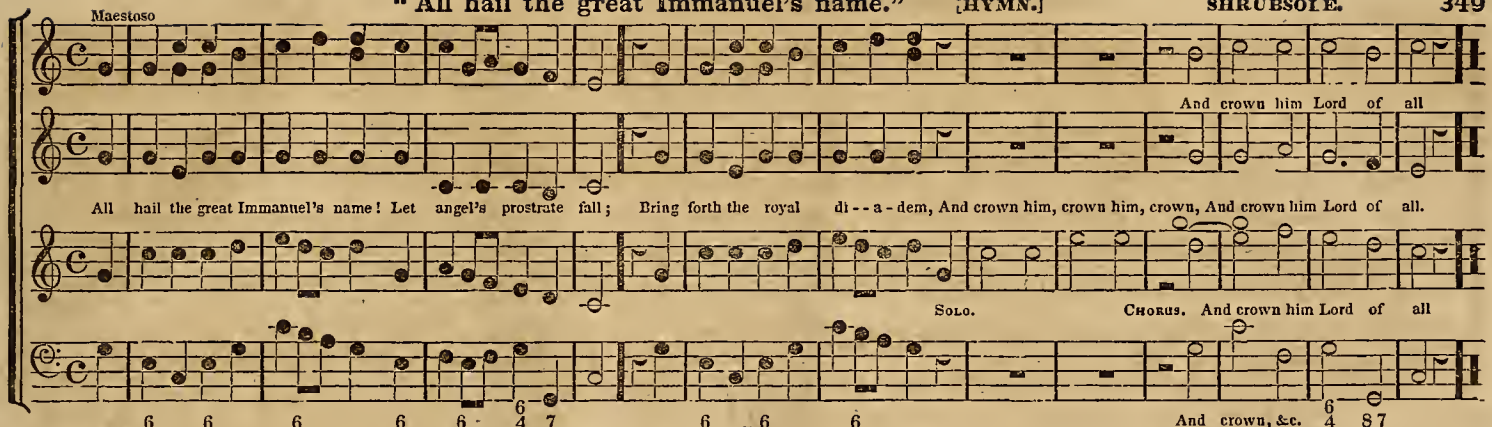
2. The Lord is great! his ma - jes - ty how glo - rious! Resound his name from shore to shore;

3. The Lord is great! his mer - cy how a - - bound - ing! Ye an - - gels strike your gold - en chords!

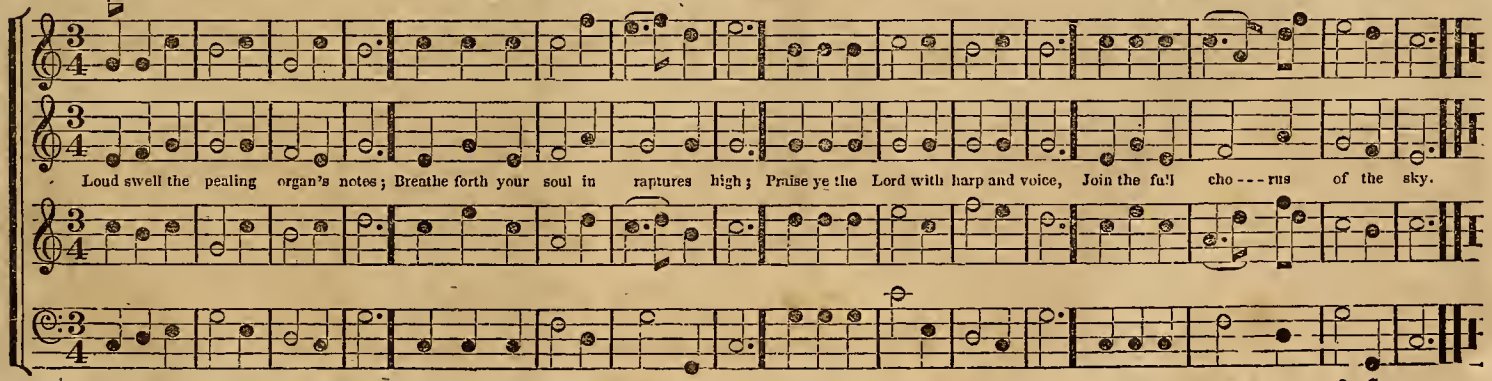
In ho - ly songs re - joice a - loud be - fore him, And shout his praise, who made you all.

O'er sin and death, and hell now made vic - to - rious, He rules and reigns for - ev - er - - more.

O praise our God! with voice and harp re - sound - ing, The King of kings, and Lord of lords!

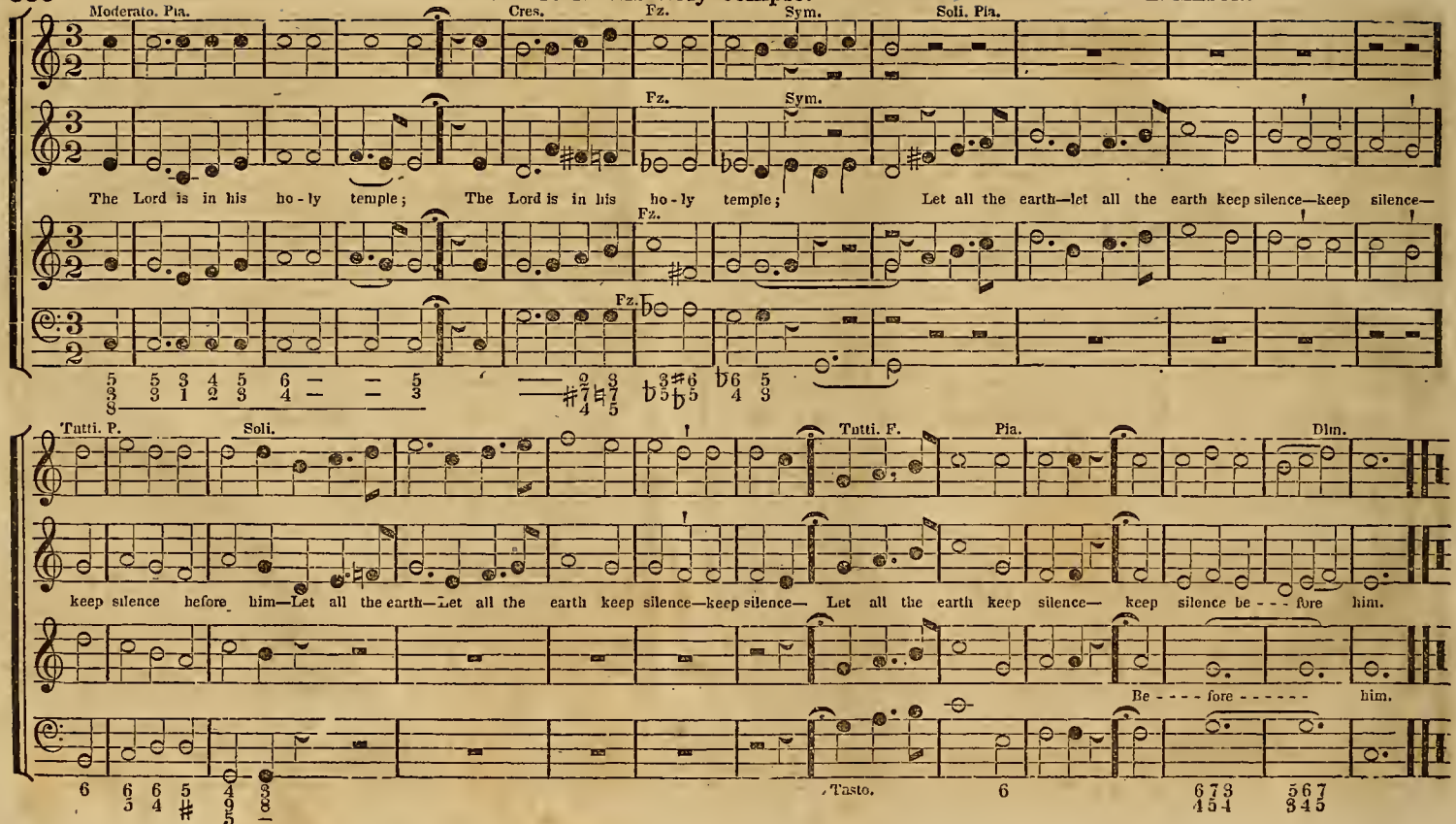


112. **MENDON. L. M.** German air.



"The Lord is in his holy temple."

L. MASON.



VENITE, EXULTEMUS DOMINO. No. 1. [Double.] Dr. Boyce.

Treble.

2d Treble or Alto.

1. O come, let us - - - sing un - to the Lord; let us heartily rejoice in the - - strength of our sal - - vation.

Tenor.

Base.

3. For the Lord is a - - great - - - - God; and a great - - - - - - - King - a - - bove all gods.
5. The sea is - - - - his and he made it; and his hands pre - - - - - - pared the dry - - - - land.
7. For he is the - - - Lord our God; and we are the people of his - - pasture and the sheep of - his hand.
10. Glory be to the Father and to - - - the Son; and - - - - - - - - - - to - - - the Ho - - ly Ghost;

2. Let us come before his presence with thanks - - giving and show ourselves glad in him with psalms.

4. In his hands are all the - - - - corners of the earth; and the strength of the hills is his - - - - - - also.
6. O come, let us - - - - - - - worship and fall down; and kneel be - - - - fore the Lord our Maker.
8. O worship the Lord in the - - - beauty of holiness; let the whole - - - - earth stand in awe of him.
10. As it was in the beginning, is now, and ever shall be, world without - - - end. A - men— A - men.

Minor.

9. For he cometh, for he cometh to judge the earth; and with righteousness to judge the world and the peo - ple. with his truth.

GLORIA PATRI. No. 1. Purcell.

Glory be to the Father, and to the Son, and to the Ho - ly Ghost;
As it was in the beginning, is now, and ever shall be, world without end, A - men, A - men.

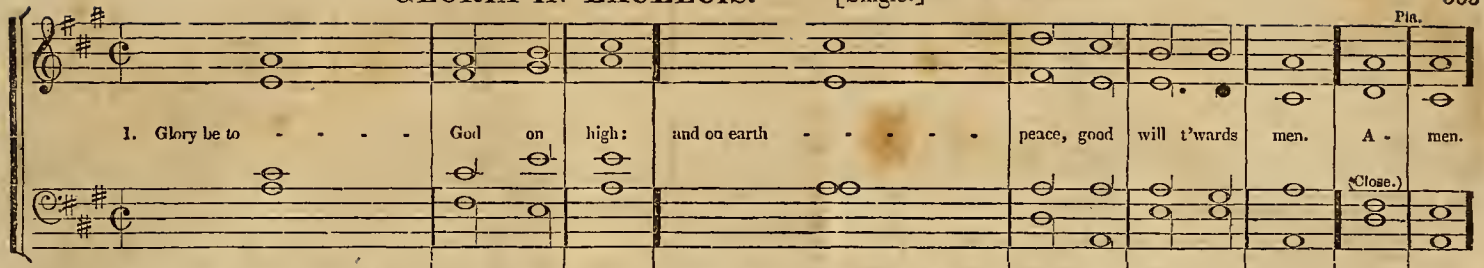
GLORIA PATRI. No. 2. V. Novello.

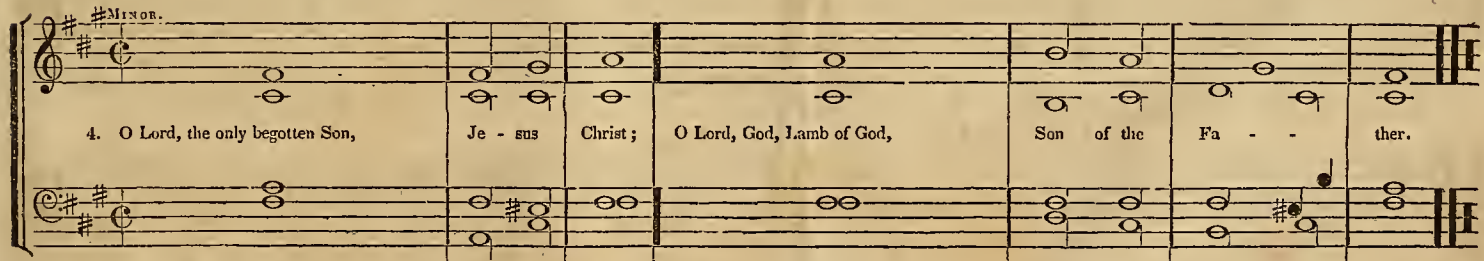
(For words see No. 1.)

JUBILATE DEO. No. 1. [Double.]

1. O be joyful in the Lord - - - all ye lands; Serve the Lord with gladness, and come before his - - - - - - pres - ence with a song.
3. O go your way into his gates with thanksgiving, and into his - - - courts with praise; be thankful unto him and - - - speak - good of - - his name.
5. Glory be to the Father, and - - to the Son, and - - - - - - - - to the Ho - ly Ghost.

2. Be ye sure that the Lord - - he is God; it is he that hath made us and not we ourselves, we are his people, and the sheep of - his pasture.
4. For the Lord is gracious, his mercy is ev - er lasting; and his truth endureth from gene- - - ration to ge - ne - ration.
6. As it was in the beginning, is now, and ever shall be, world without - - - - - - - - end. A - men. A - men.


Pia.
1. Glory be to - - - - God on high: and on earth - - - - - peace, good will t'wards men. A - men.
(Close.)
2. We praise thee, we bless thee, we wor - ship thee; we glorify thee, we give thanks to thee, for thy great glo - - - ry. A - men.
3. O Lord, God, - - - heav'n - ly King; God the - - - - - - - Fa - ther Al - - mighty.
(See Minor for 4, 5, 6, 7, and 8.)
9. For thou - - - - - only art holy; thou - - - - - - - on - ly art the Lord.
10. Thou, only, O Christ, with the Ho - ly Ghost; art most high in the glory of - - - God the Fa - - ther.


Minor.
4. O Lord, the only begotten Son, Je - sus Christ; O Lord, God, Lamb of God, Son of the Fa - - ther.
5. That takest away the - - sins of the world; have - - - - - - - mer - cy up - on - - - us.
6. Thou that takest away the sins of the world; have - - - - - - - mer - cy up - on - - - us.
7. Thou that takest away the - - sins of the world, re- - - - - - - ceive our pray - - - er.
8. Thou that sittest at the right hand of God the Father; have - - - - - - - mer - cy up on - - - us.
(See Major for 9 and 10.)

CANTATE DOMINO. [Double.]

1. O sing unto the - - - - - - Lord a - new song; for he hath - - - - - done - - - marvel - lous things.

3. The Lord declared his sal - vation; his righteousness hath he openly showed in the sight of the heathen.
5. Show yourselves joyful unto the Lord all ye lands; Sing, re- - - - - - joice - and give thanks.
7. With trumpets also and shawms, O show yourselves joyful be- - - - fore the Lord the King.
9. Let the floods clap their hands, and let the hills be joyful together be- fore the Lord; for he cometh to judge the earth.
11. Glory be to the Father, and to the Son, and to the Ho - - ly Ghost.

2. With his own right hand, and with his ho - - ly arm; hath he gotten him- - - - - - self the vic - to - - ry.

4. He hath remembered his mercy and truth toward the house of Israel: and all the ends of the world have seen the sal- - va - - tion of our God.
6. Praise the Lord up - - - - on the harp; sing to the harp with a psalm of thanks - - giving.
8. Let the sea make a noise, and all that there - - in is; the round world, and they that dwell there - in.
10. With righteousness shall he judge the world; and the people with e - qui - ty.
12. As it was in the beginning, is now, and ever shall be, world without end. A - - men. A - - men.

BENEDICTUS. No. 1. [Single.]

1. Blessed be the Lord God of Israel; for he hath visited and re- deemed his people.

2. And hath raised up a mighty sal- - - - vation for us; in the house of his ser - - vant David
3. As he spake by the mouth of his ho - - ly prophets, which have been since the world be- - - gan.
4. That we should be saved from our enemies, and from the hand - - of all that hate us.
5. Glory be to the Father, and to the Son; and to the Ho - - ly Ghost.
6. As it was in the beginning, is now, and ever shall be, world without end, A men, A - - men.

1. It is a good thing to give thanks - - unto the Lord; and to sing praises unto thy - - name, - - O Most Highest.

3. Upon an instrument of ten strings, and up - on the lute; upon a loud instrument - and up- on the harp
5. Glory be to the Father, and to the Son; and - - - - - to the Ho - ly Ghost;

2. To tell of all thy loving kindness early in the morning; and of thy truth - in the night - - season.

4. For thou, Lord, hast made me glad through-thy works; and I will rejoice in giving praise for the ope- ra - - tions of thy hands
6. As it was in the beginning, is now and ever shall be, world without end. A - men. A - men.

GLORIA. No. 1. [After naming the Gospel.]

Glo - - - - ry,

Glo - - ry, Glory be to thee, O Lord!

GLORIA. No. 2.

Glory, Glory, Glory be to thee, O Lord.

GLORIA. No. 3.

DEUS MISEREATUR. [Double.]

1. God be merciful unto us and - - bless - - - - us; and show us the light of his countenance, and be merci - - ful un - to us.

3. Let the people praise thee, - - O - - God; yea, let - - - - - all the - people praise - - thee.
5. Let the people praise thee, - - O - - God; yea, let - - - - - all the - people praise - - thee.

Close.

2. That thy way may be - - known up - on earth; thy saving - - - - health a - mong all nations. A - - men.

4. O let the nations re- - - joice and be glad; for thou shalt judge the folk righteous-
lv, and govern the - - - na - tions up- on - - earth.
6. Then shall the earth bring - forth her increase; and God, even our own - - God, shall give us - his blessing.
7. God shall - - - - bless us; and all the ends of the - - world shall fear him.

SINGLE CHANT.

GLORIA. No. 4.

GLORIA. No. 5.

BENEDIC ANIMA MEA. [Double.]

1. Praise the Lord, - - O my soul; and all that is within me, praise his ho - - ly name.

3. Who forgiveth - - - - all thy sin; and - - - - - - - healeth all thine in- firmities.
5. O praise the Lord, ye angels of his, ye that ex- cel in strength; ye that fulfil his commandment and hearken un- to the voice of his word;

2. Praise the Lord, - - - - O my soul; and for- - - - - - get not all his benefits.

4. Who saveth thy life - - - from de - struction; and crowneth thee with - - mercy and lov - ing kindness.
6. O praise the Lord, all - - ye his hosts; ye servants of - - - his that do his pleasure.
7. O speak good of the Lord, all ye works of his, in all places of - his do- minion; praise thou the - - - Lord, O my soul.

GILEAD L. M. [Chant.]

O render thanks and bless the Lord, Call ye up - on his holy name; Tell all the nations of his deeds, His matchless deeds aloud proclaim.

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